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LORENCE HOME NEEDLEWORK

1894

NONOTUCK SILK CO.

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reduced one-half.

FLORENCE HOME NEEDLE-WORK."

1887. 96 PAGES.

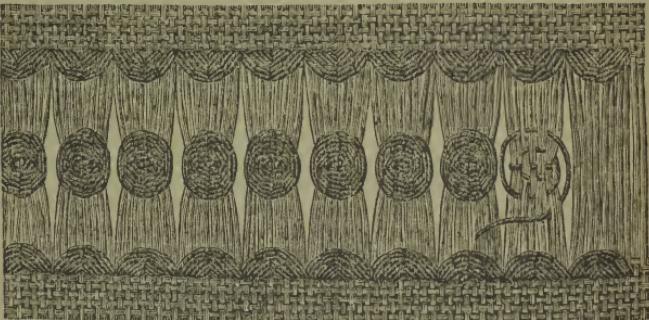
Crocheted Silk Bead-work is the lead-subject, for which three complete rare Alphabets have been specially raved. This edition also contains valuable illustrated rules for Silk Mitts, Stockings, Laces, etc., etc. The book will be mailed to any address for 60 cents. Mention year in ordering, to avoid confounding with 1888, 1889, 1890, 1891, 1892, 1893 or 1894 editions.

Nonotuck Silk Company,
FLORENCE, MASS.

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1888. 96 PAGES.

Drawn Work, Damask Stitches, Italian, Tapestry, Outline and Cross-stitch Embroidery and Crochet are the subjects; all profusely illustrated and described. The book will be mailed to any address on receipt of six cents.



Sample Engraving of Drawn Work.

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→ Florence ←

Home Needle-Work.

FLORENCE, MASS.

NONOTUCK SILK CO.

1894.

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INTRODUCTION.

“FLORENCE HOME NEEDLE-WORK,”

FOR 1894, is the eighth of a series published annually under this title, the first having been printed in 1887. Like its predecessors, the 1894 edition consists of descriptions of various kinds of work which come properly under this head, and which have been compiled by a writer on this subject from the libraries and museums of Europe, where needle-work has been practised by the people in all conditions of life for many centuries. The descriptions are illustrated by engravings made by our own artists expressly for this edition, and are so clear that we think little difficulty will be experienced by our readers in the use of the beautiful stitches employed by the people of other countries in their home needle-work.

An illustrated chapter, by a writer who has before furnished several articles to this series on various subjects, will, we hope, receive the same favorable consideration from our readers as have her past contributions. Another contributor furnishes a useful chapter entitled: “Correct Colors for Flowers Embroidered with Corticelli Wash Silk.” This interesting subject is also illustrated by our own engraver.

HINTS TO PURCHASERS OF MATERIAL.

In the descriptions of needle-work which are found in the following pages, frequent mention is made of suitable material. In the selection of silk threads care is required. Buyers should note carefully the labels on spools and skeins, for the purpose of obtaining a reliable brand, and should note also the size. If a silk thread is to be used on wash material, then it must be a wash silk; hence the importance of the *name*. By reference to the advertising pages the reader will find engravings of spools and skeins of Corticelli

Wash Silk. On each skein appears a ticket showing the brand, as well as the size and shade numbers. Light material requires light-weight silk, and coarse, heavy stuff should carry a silk of corresponding size, which is indicated by these labels. Mention has been made by the compiler and contributors of some uses for the various kinds of material and work described under different heads; but we shall expect our readers to discover many other ways to usefully apply the numerous suggestions in needle-work to be found in this collection. We desire to add, however, some information as to silk for knitting, which is of special importance to any one desiring to knit or crochet, as either requires silk of great uniformity in size and quality.

Florence Knitting and Crochet Silk is made of the best quality of *pure* silk the market affords, prepared by combing in a manner similar to that adopted in the preparation of fine wools when intended for knitting purposes. It is *only* in this way that the peculiar "soft finish," so noticeable in all silk threads bearing the *Florence* brand, is obtained. Silk knitting yarns made by combing are *very uniform in size*. They have a *rich, subdued lustre*, which is fully preserved, and even increased, by frequent washings. It is our purpose to offer the *Florence* silk in no shade which will not bear reasonable washing without impairing its beauty of color.

Florence Knitting and Crochet Silk is always sold in one-half-ounce balls. It is made in two sizes, No. 300 (coarse) and No. 500 (fine). In buying, see that the brand *FLORENCE* is plainly stamped in one end of the wood on which the silk is wound. Both sizes can be obtained in a great variety of colors, matching each season all the popular dress and fancy goods shades.

Corticelli Knitting and Crochet Silk is also made of the best quality of *pure* silk, but is *not* prepared by the "combing process," as is the *Florence*. Instead of this, the fibre is removed from the cocoon by the slower and more expensive method of reeling. This produces a thread of higher lustre,

but lacking in the "soft finish" quality. In point of durability there is nothing to be desired in either brand; both are excellent. Those who admire the beautiful gloss of the "Corticelli," and who choose to pay a little more for it, will be pleased by its use; while the many who have in times past admired the soft and "subdued lustre" of the popular and economical "Florence" will continue its use with equal satisfaction and commend it to others. Corticelli Knitting and Crochet Silk is made only in size No. 300. Both the Florence and the Corticelli brands are well adapted to crochet or knitting.

CAUTION.

Ladies are cautioned against *all imitations of FLORENCE and CORTICELLI KNITTING and CROCHET SILK.*

Our readers, if using any of the nondescript yarns or so-called knitting silks which we caution them against, although otherwise following the rules laid down in this book, will have no one to blame but themselves if they meet with failure in trying to do good work. To do *good work*, one must have the *best silk*. To obtain the *best*, buy only that of established repute. *Brilliancy and durability of color, smoothness and evenness of size in thread, with softness of finish and freedom from all deleterious dyestuffs*, are the qualities which have established the reputation of these goods. They are for sale by dealers in fine fancy goods everywhere. Ask for them, and do not allow substitutes to be imposed upon you.

WASHING.

In washing articles made from these silks, use a moderate amount of castile soap, thoroughly dissolved in tepid water. Extract the water by rolling and twisting in a coarse crash towel, after which put in good form and dry *without exposure to the sun.*

NONOTUCK SILK CO.,
FLORENCE, MASS.

FANCY-WORK NOTES.

BY DOROTHY BRADFORD.

Our last contribution to FLORENCE HOME NEEDLE-WORK was based on a visit to the World's Columbian Exposition at Chicago. Pleasant memories will long dwell with many of our readers who were permitted to see the beauties of this great show.

As the vast extent of the United States of America prevented the people living in that portion of our country known as the Pacific Coast from a full participation in the Columbian celebration in 1893, some enterprising gentlemen of that section conceived the idea of holding a fair in San Francisco in 1894 which, if not so large nor so costly, should be of great interest and benefit to all visitors.

This project has been successfully carried out, and at this writing the California Midwinter International Exposition is in the sixth and last month of its prosperous career; the attendance has been large and the interest unabated from the beginning.

One of the notable exhibits at San Francisco is that of the Nonotuck Silk Company, the old and well-known makers of Corticelli Silk, whose pavilion, immediately adjoining the Spanish section in the Manufactures building, is a centre of interest during all working hours. These exhibitors have shown characteristic liberality in providing a new and costly outfit in which to house an elegant display of their goods. They were evidently determined to carry nothing second-hand to San Francisco to show the California people, and we have no doubt that their efforts to teach visitors how to

select and how to use good silk will be rewarded amply. Several skilled workers are in daily attendance at this pavilion to instruct visitors in needle-work done with Corticelli Silk.

We have been permitted to copy some of the new designs in fancy stitches which the exhibitors have styled Corticelli Darning. These beautiful patterns as we saw them were executed on linen, and also on a new material made expressly for the "four-in-hand scarf," and called

FLORENCE SILK MOSAIC.

The engraver has faithfully reproduced our copies of the stitches and has furnished also a cut (see Fig. 8) of this material; his illustrations with the description will enable our readers to usefully apply this work in many forms besides those mentioned here.

FLORENCE SILK UNDERWEAR

FOR GENTLEMEN AND LADIES.

Highest Award at "World's Columbian Exposition," Chicago, 1893.

The attention of those persons who wish to promote health and comfort is invited to the advantages this underwear has over that made from other materials.

Manufactured from strictly pure "soft-finish" silk, which is entirely free from any dye-stuff or other foreign substance which might cause irritation, without seams, and trimmed in a superior manner, a degree of comfort and protection from cold is obtained in its use not to be had in garments of any other material.

Price List mailed on application.

NONOTUCK SILK CO., Sole Manufacturers,

FLORENCE, MASS.

CORTICELLI DARNING.

AS SEEN AT THE CALIFORNIA MIDWINTER INTERNATIONAL EXPOSITION.

GENTLEMAN'S FOUR-IN-HAND SCARF.

(Figs. 1, 2, 3, 4, 5, 6, 7, 8 and 9.)

Materials.—Five spools EE Corticelli Wash Embroidery Silk (Fig. A), one piece of Florence Silk Mosaic five by forty-five inches, one piece of Florence Silk Mosaic two and three-fourths by forty-five inches, a No. 23 blunt-point tapestry needle, a No. 8 sewing needle and five yards of sewing silk.

Fine bleached linen huckaback is also a suitable

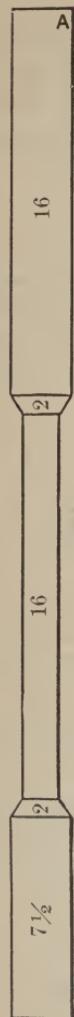


FIG. 1.
DETAIL OF
FIG. 9.

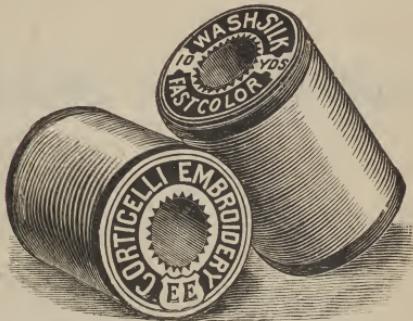


FIG. A.—CORTICELLI EMBROIDERY SILK FOR DARNING SCARF.

material for this work, but as it seldom comes entirely free from imperfections in weaving, the Silk Mosaic is more desirable, and has the further advantage of a richer effect. It is woven exactly the right width for the work, the figured stripe in the centre being calculated for the embroidery, leaving the plain outer portions for turning in to form an interlining; the rows of small figures

woven into each edge, which are the needles through the holes. Mosaic is on the outside. Note.—Sellers now have mosaic, as

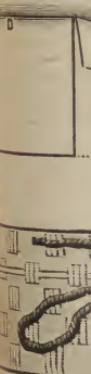


FIG. 3.—

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furnished by

woven into each margin are used to loosely stitch together the edges, which overlap slightly, as seen in Fig. 6 and Fig. 7, where the needle does not pass entirely through the fabric. The narrow piece of Mosaic is woven the correct width for the outside lining or back of scarf.

Note. — Some of the more progressive dealers now keep the new Florence Silk Mosaic, as well as the linen patterns,

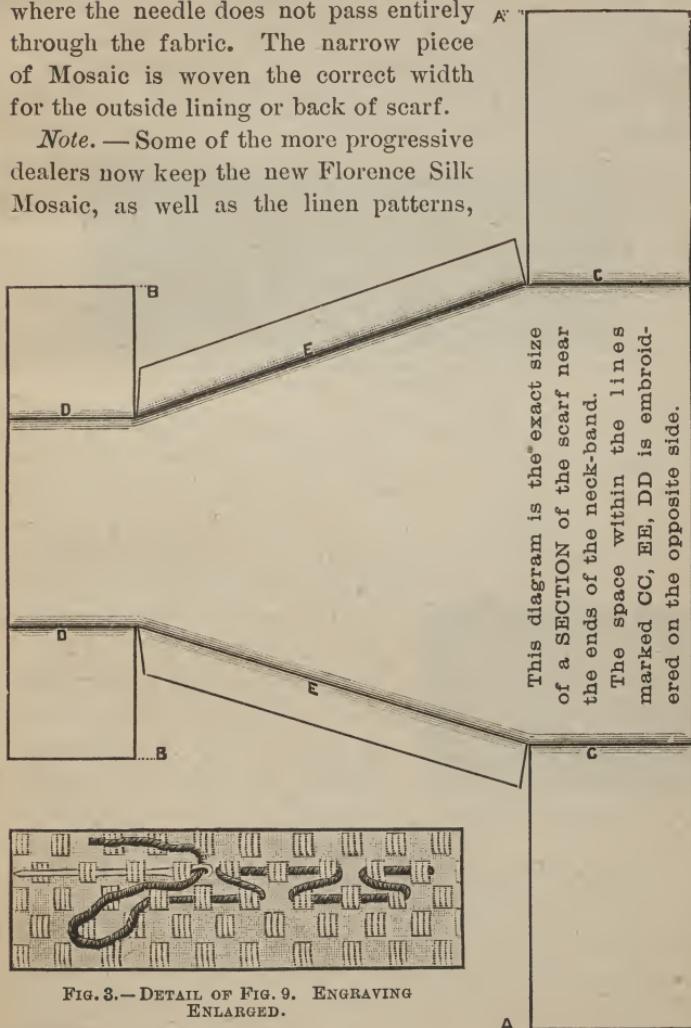


FIG. 2.—DETAIL OF FIG. 9.

FIG. 3.—DETAIL OF FIG. 9. ENGRAVING ENLARGED.

already cut to the proper size for these scarfs, both being furnished by the makers of Corticelli Silk.

Florence Silk Mosaic comes in cream-white, black, light-brown, old-blue and navy-blue. The only suitable linen huckaback is pure white. Both materials will bear careful washing without injury.

The embroidery which we call Corticelli Darning is so named because the novel work, as described here, originated with the makers of Corticelli Silk.



FIG. 4.—DESIGN FOR WIDE ENDS OF SCARF. CORTICELLI DARNING. PATTERN A. DETAIL OF FIG. 9.

Florence Silk Mosaic, as made for the four-in-hand scarf, is woven with a central stripe, which is covered with small overshot figures scattered over both surfaces, produced by warp-threads on one side and woof-threads on the other side of the fabric. An engraved section of this material in

full size, as cut from a scarf pattern and partially embroidered, is shown in Fig. 8.

Choose spool silk in every case for the darning in preference to any other form, in order that your workmanship may be as uniform and as fresh and clean as possible when complete.

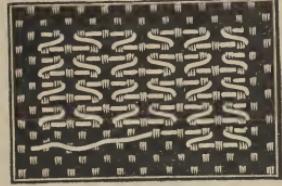


FIG. 5.—DESIGN FOR NECK-BAND OF SCARF. DETAIL OF FIG. 9.

Corticelli EE Wash Embroidery Silk (Fig. A) is the right size and kind, having a peculiar twist suited to this work. Each spool contains ten yards of fast dye silk of the very best quality; the spool serves to protect and prevent soiling the silk; it costs you no more than skeins for the same quantity and is more convenient. Use colors to match the fabric, or in pleasing contrast.

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Fig. 7.—SHO
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The space covered by the silk-wrought pattern is shaped as seen in Fig. 1; this is also the shape of the scarf when finished, one side only being covered with embroidery.

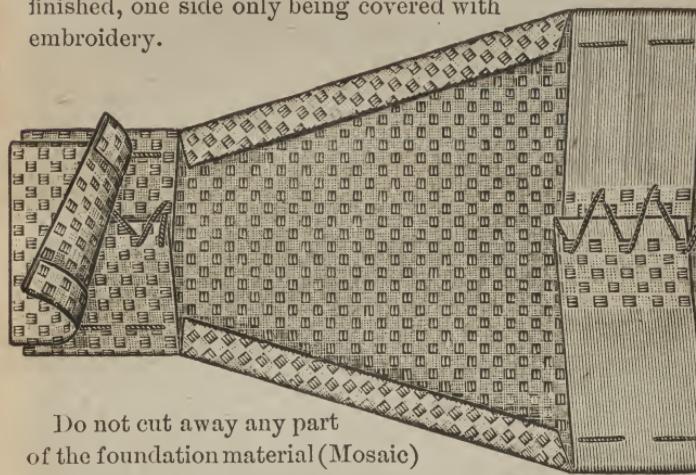


FIG. 6.—SHOWING CONSTRUCTION OF SCARF NEAR NECK-BAND. DETAIL OF FIG. 9.

Do not cut away any part of the foundation material (Mosaic) until the embroidery is complete. The diagram (Fig. 1) being much

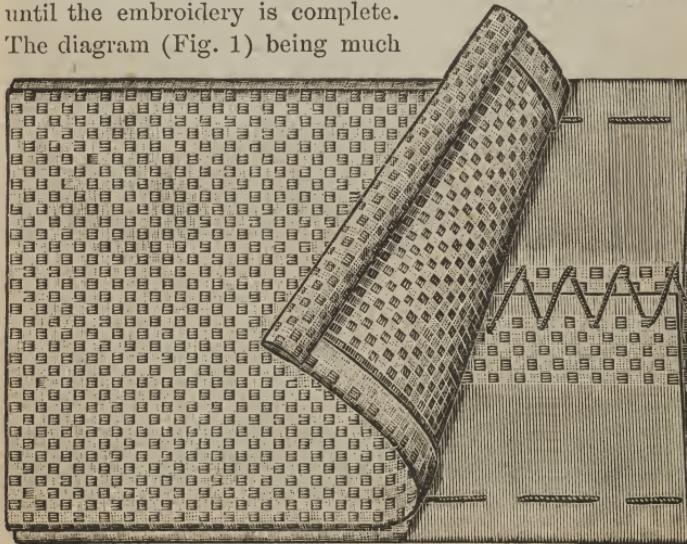


FIG. 7.—SHOWING CONSTRUCTION OF ENDS OF SCARF. DETAIL OF FIG. 9.

reduced from the true dimensions, sections of the scarf in actual size are shown in Fig. 6 and Fig. 7.

As a protection the raw edges at the two ends of the

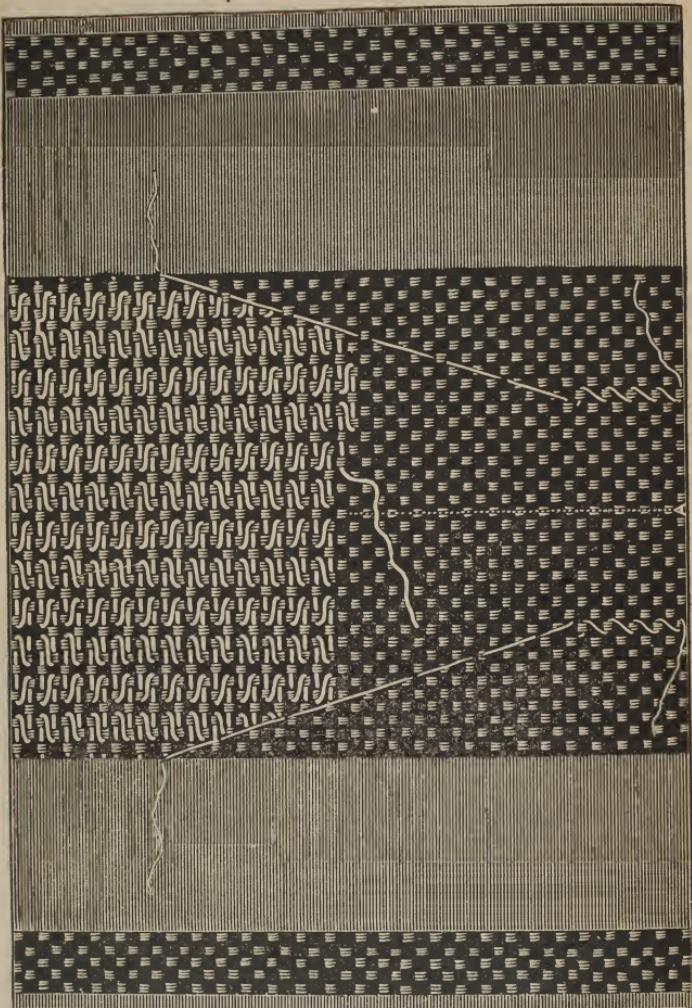


FIG. 8. — FULL-WIDTH SECTION OF FLORENCE SILK MOSAIC.
DETAIL OF FIG. 9.

Mosaic pattern should be overcast, to prevent ravelling while darning.

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The darning (see Figs. 1 and 4) begins at the long end of the scarf, at the upper right-hand corner (A); work across to the left, ending first row at (B); all the silk is left on the surface of the fabric except at the ending of each row, where the needle passes directly *through* the cloth, reappearing one row above, *after the work has been turned in the hand*, to begin the second row.

It will be observed that the pattern on each edge is incomplete, being one figure shorter than the other patterns; thus you begin and end each row, by using two figures instead of three, as in the other parts of the row. Be very careful to keep perfectly straight edges to the darned surface, as this has much to do with neatness in making up your scarf after darning; let the needle come up through the cloth in a perpendicular line above where it disappeared, and exactly opposite the next figure to be used.

In nearly all the patterns for Corticelli Darning shown here the design is limited by the loom

to nineteen raised figures in each full row, though every alternate row counts but eighteen raised figures. Most of the patterns begin on the full row. In Fig. 15 the engraving has been done from the linen material, where the whole surface shows the raised figures, and the limit for width has

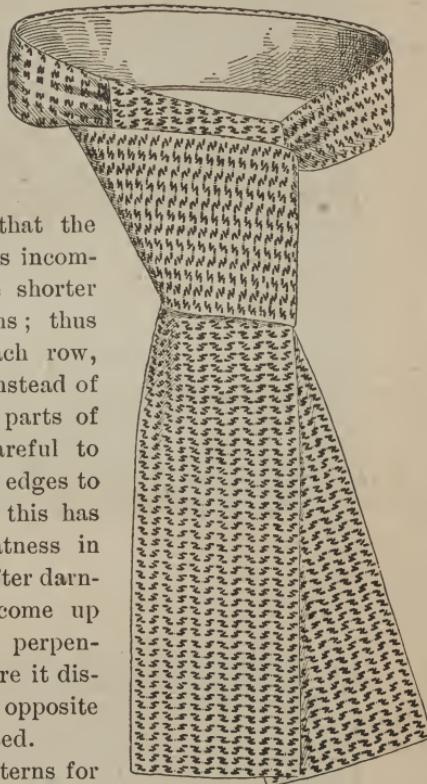


FIG. 9.—GENT'S FOUR-IN-HAND SCARF.
HAND EMBROIDERED.

to be reckoned by counting, using care in beginning to count nine figures each side of the central figure in your cloth; this

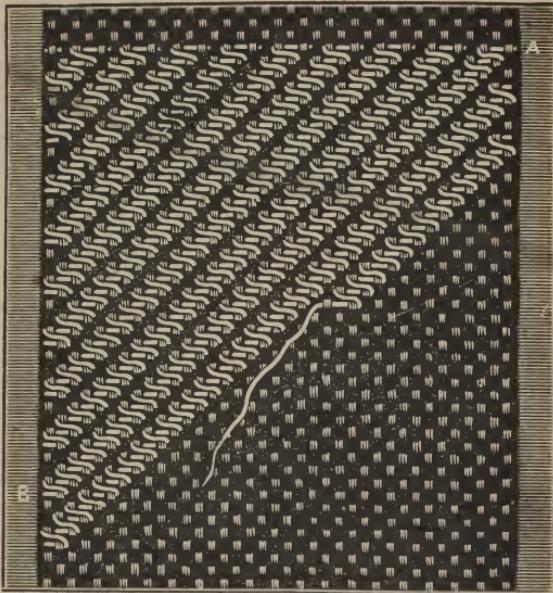


FIG. 10.—DESIGN FOR CORTICELLI DARNING. PATTERN B.

can readily be found by folding the linen near the end in the middle, and creasing. The central raised figure plays an

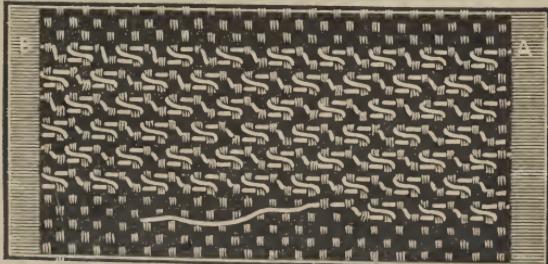


FIG. 11.—DESIGN FOR CORTICELLI DARNING. PATTERN C.

important part in working these scarfs, as, counting down through the length of the fabric, this figure becomes the

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FIG. 12.—

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FIG. 13.—

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centre of the narrow neck-band, as seen in Fig. 5. This rule holds good in most of the designs, *nineteen raised figures* being used for the wide ends and *nine raised figures* for the

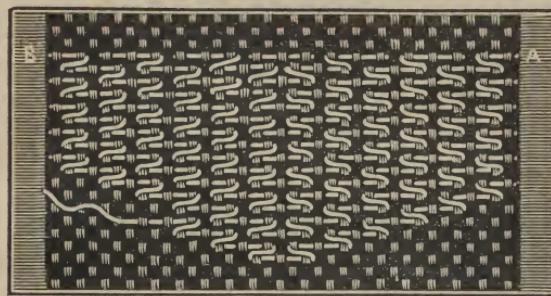


FIG. 12.—DESIGN FOR CORTICELLI DARNING. PATTERN D.

neck-band; in some cases one less figure may be used in this part to preserve uniformity of pattern.

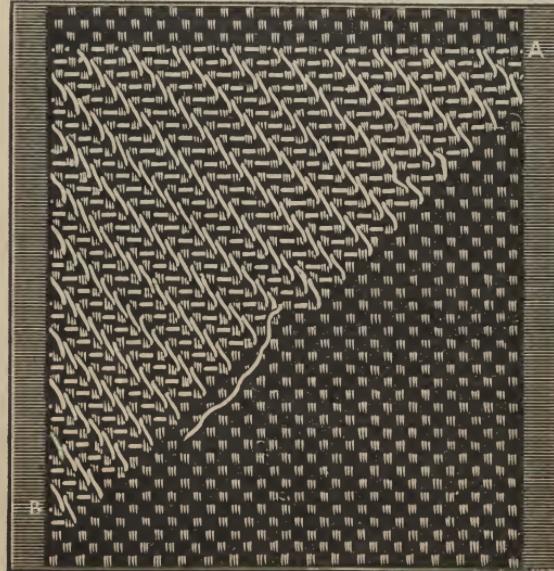


FIG. 13.—DESIGN FOR CORTICELLI DARNING. PATTERN E.

Fig. 8 shows the way of basting the material before darning, to indicate the proper slant for increase and decrease at

ends of neck-band. A dotted line (A) marks the central figure before mentioned.

Most of the patterns seen in the engravings are worked on the surface showing raised warp figures, but some of them (Figs. 15, 18 and 19) are wrought on the other side, where the woof produces the raised figure. Some of the cuts show a point marked (A), where the work begins; and are also marked (B), indicating the end of first row. In Fig. 18 and Fig. 19 (B) indicates where the second row *begins*, this row

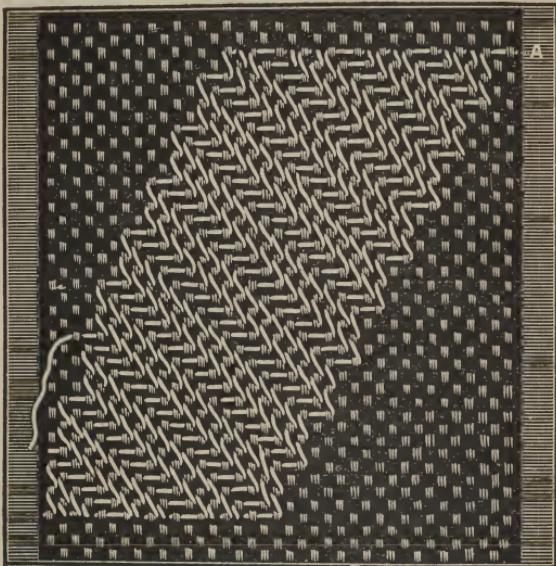


FIG. 14.—DESIGN FOR CORTICELLI DARNING. PATTERN F.

overlapping the first, as clearly seen. Fig. 19 is intended to show a pattern wrought in two colors; commencing at (A), work over the whole surface of scarf with first half of design with one color; beginning again at (B), work over same surface with second color. The effect is good if colors are well chosen.

In nearly every one of the designs shown here, when the first row is complete at the point B, *the work is turned in the*

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FIG. 16.

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hand before beginning the second row, and this must be repeated at the end of each and every row. In starting on an unfamiliar pattern it will be advisable in turning the work to also turn the engraving so that the relative positions will be alike, as the rows do not in every case begin and end in the same manner.

In Fig. 21 begin at A and work in a horizontal line to B, pass needle through cloth, turn, and bringing needle again to front, work back on next horizontal row, repeating until whole surface is covered as shown, afterwards working in the irregular rows, commencing at a point near A. This pattern is pretty in one color or in two combined.

In Fig. 22 the first row begins at A and continues indefinitely downwards; the second row begins at point marked B and is also worked downwards. All the rows should be worked in this direction.

In Fig. 24 the first row begins at A and ends at B; the second row is the horizontal line beginning above D and ending below A; the third row begins at C and ends at D.

In Fig. 27 the first row begins at A and ends at B; the



FIG. 15.—
DESIGN FOR CORTI-
CELLI DARNING.
PATTERN G.

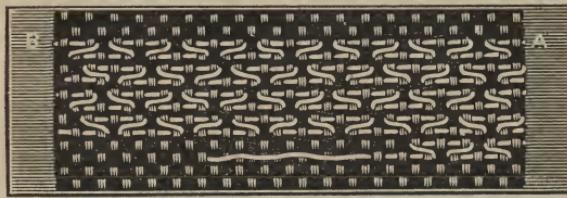


FIG. 16.—DESIGN FOR CORTICELLI DARNING. PATTERN H.

second row begins at C and ends at D; the third row begins at E and is like the first; the sixth row is shown incomplete and gives a clear idea of the work when one-half done.

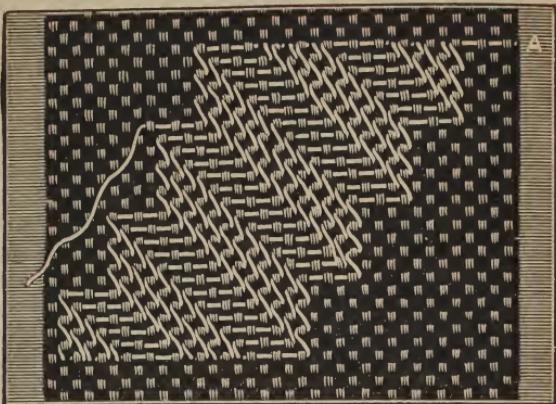


FIG. 17.—DESIGN FOR CORTICELLI DARNING. PATTERN I.

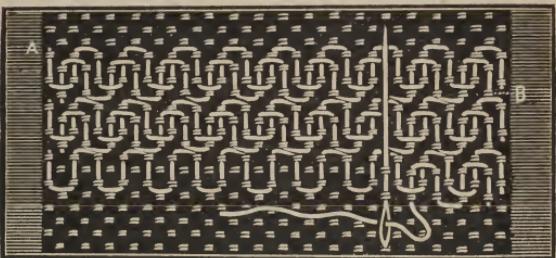


FIG. 18.—DESIGN FOR CORTICELLI DARNING. PATTERN J.

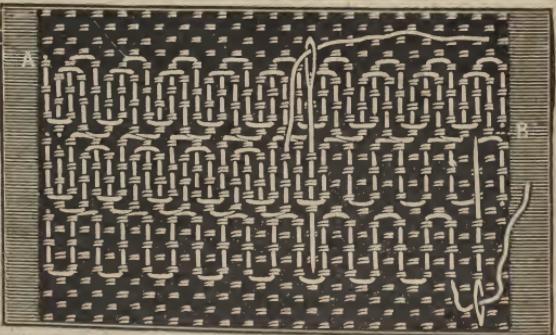


FIG. 19.—DESIGN FOR CORTICELLI DARNING. PATTERN K.

FIG. 20.—

FIG. 21.—

Fig. 30 w
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FIG. 20.—DESIGN FOR CORTICELLI DARNING. PATTERN L.

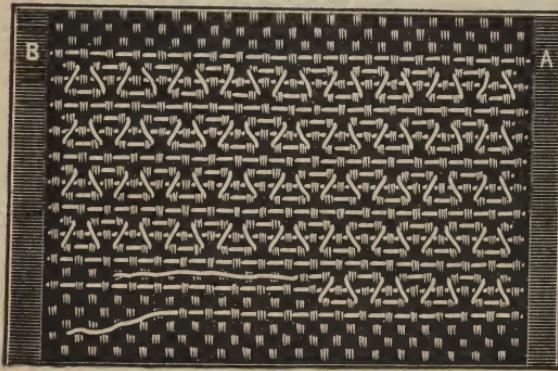


FIG. 21.—DESIGN FOR CORTICELLI DARNING. PATTERN M.

In Fig. 30 work all the horizontal lines first over the whole surface, afterwards working all the perpendicular rows downwards.

Beginners are advised to work first on those patterns which go straight across from right to left, as they are more simple than some of the others. Figs. 4, 11, 16, 21, 23, 24, 26,

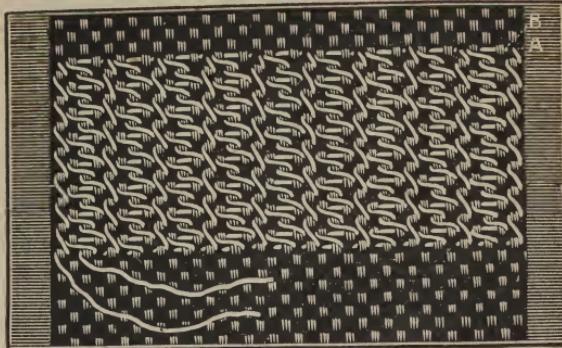


FIG. 22.—DESIGN FOR CORTICELLI DARNING. PATTERN N.

28 and 29 are examples. None of the patterns are difficult, however, for observing workers.

An enlarged engraving (Fig. 3) shows the kind of needle used, which has a blunt point and a long, smooth eye; the

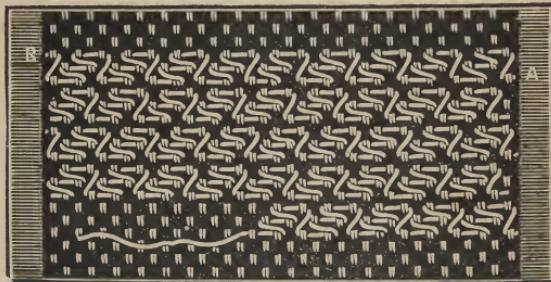


FIG. 23.—DESIGN FOR CORTICELLI DARNING. PATTERN O.

cut also shows the direction taken by the needle in executing the pattern. When well finished, this kind of needle passes easily under the figures on the surface of the cloth, the work progressing rapidly without over-taxing the eyes. You cannot do good work with a sharp-pointed needle.

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FIG. 2

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The diagram (Fig. 2) shows the manner of cutting away the superfluous material after the darning is complete; the space between the lines marked CC, EE, DD is a section of

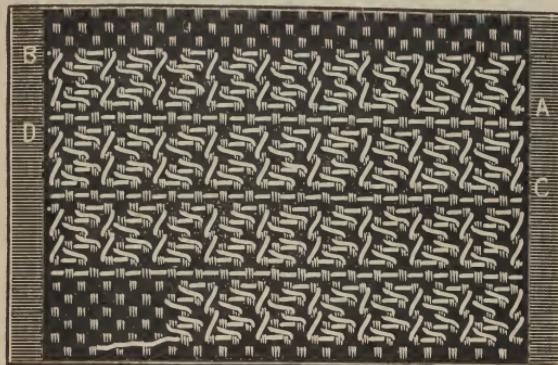


FIG. 24.—DESIGN FOR CORTICELLI DARNING. PATTERN P.

the embroidered portion; in finishing, the outer edges, AA, BB, are brought together in the centre, overlapping, as seen in Fig. 6 and Fig. 7. These engravings also show details of

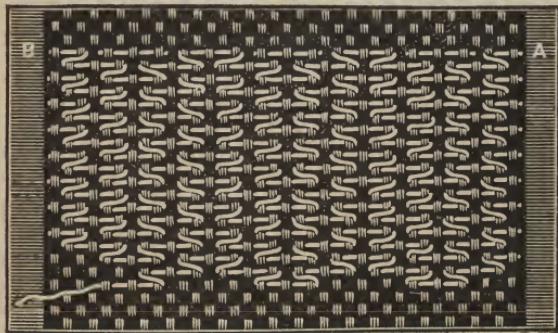


FIG. 25.—DESIGN FOR CORTICELLI DARNING. PATTERN Q.

finish, and the manner of applying the Mosaic lining, which covers the entire back of the scarf, which, when complete, has three thicknesses of Mosaic throughout, with the excep-

tion of a small space at each end of the neck-band, where it is better to cut away a part of the interlining.

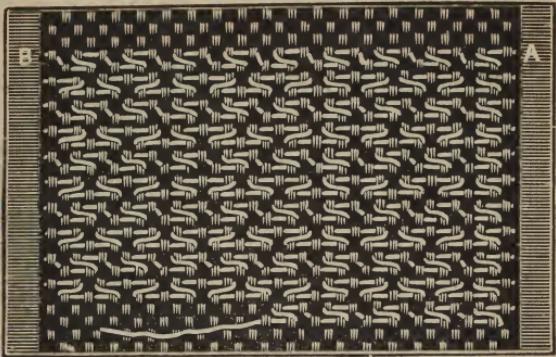


FIG. 26.—DESIGN FOR CORTICELLI DARNING. PATTERN R.

The following measurements will be useful to careful workers: the neck-band when finished will be about sixteen inches long; allow two inches more for the taper at each end of this band; the long end should measure about sixteen inches in

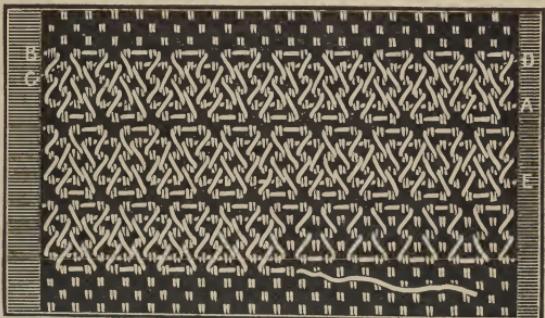


FIG. 27.—DESIGN FOR CORTICELLI DARNING. PATTERN S.

its widest part, while the short end will measure say seven and one-half inches in length, or as much as material will permit; this contracts a little in working some of the patterns; the width of the scarf when finished will be nearly

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FIG. 29.

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two and one-half inches at the ends, and one and one-eighth inches in the neck-band.

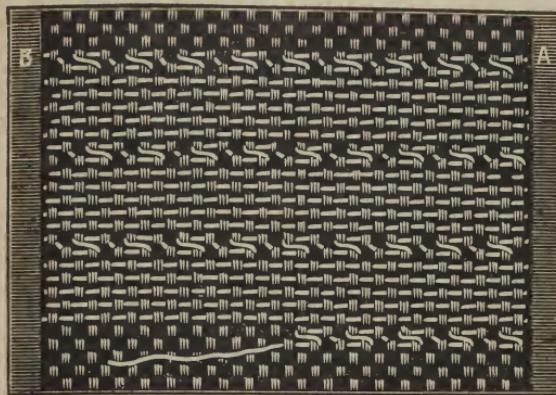


FIG. 28.—DESIGN FOR CORTICELLI DARNING. PATTERN T.

The variety of fancy designs which it is possible to produce in Corticelli Darning is a large one, and with a choice of new patterns, a large number of which are shown here, and a great assortment of beautiful colors in Corticelli Wash

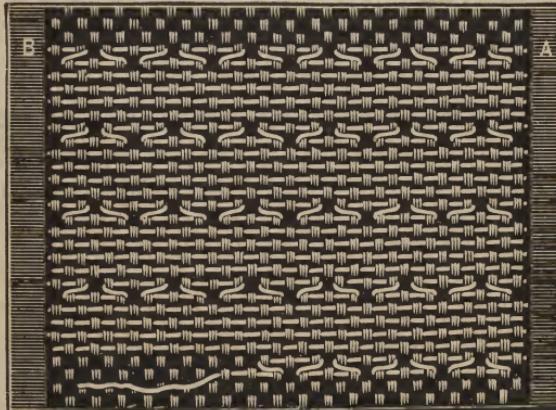


FIG. 29.—DESIGN FOR CORTICELLI DARNING. PATTERN U.

Embroidery Silk, to lend additional interest to the work, we predict for this Midwinter Fair novelty a remarkable success.

In order to give greater firmness and durability to this material the rich silk face is reinforced on the back by fine lisle-thread.

The colors of the Mosaic are cream-white (shade No. 616), black (shade No. 612), navy blue (shade No. 608), old-blue (shade No. 737), light-brown (shade No. 752).

Scarfs made from Florence Silk Mosaic and worked with Corticelli EE Wash Embroidery Silk will bear careful wash-

Since the publication of the 1894 Florence Home Needle-work Book, the price of the Florence Silk Mosaic Patterns has been reduced from **NINETY CENTS** to **EIGHTY CENTS**.

AS USED FOR THE FOUR-IN-HAND SCARF.

This material when well selected and not too coarse is very well calculated for Corticelli Darning, though it is seldom found absolutely free from imperfections in weaving. It may be found in the stores in various widths, ranging from eighteen to twenty-seven inches.

As a convenience, the publishers (Nonotuck Silk Company, Florence, Mass.) will mail to any reader who desires, enough linen for one scarf, with five spools of Corticelli EE Wash Embroidery Silk, a needle for working, with directions complete, for sixty cents. Greater satisfaction, however, will be obtained by using for these scarfs Florence Silk Mosaic as already described, as it meets every requirement for rapid and perfect work.

CHOICE OF COLORS.

(Fig. A.)

Individual tastes differ widely in selection of colors, but some of our readers will be glad to consult a list of shades which experience shows to be well adapted to Corticelli



In order to give greater firmness and durability to this material the rich silk face is reinforced on the back by fine lisle-thread.

The colors of the Mosaic are cream-white (shade No. 616), black (shade No. 612), navy blue (shade No. 608), old-blue (shade No. 737), light-brown (shade No. 752).

Scarfs made from Florence Silk Mosaic and worked with Corticelli EE Wash Embroidery Silk will bear careful wash without injury.

Patterns of this Mosaic enough for a four-in-hand scarf, five spools of silk, a suitable needle, with designs and directions complete, will be mailed to any address by the Nonotuck Silk Company, Florence, Mass., on receipt of sixty cents.

LINEN HUCKABACK.

AS USED FOR THE FOUR-IN-HAND SCARF.

This material when well selected and not too coarse is very well calculated for Corticelli Darning, though it is seldom found absolutely free from imperfections in weaving. It may be found in the stores in various widths, ranging from eighteen to twenty-seven inches.

As a convenience, the publishers (Nonotuck Silk Company, Florence, Mass.) will mail to any reader who desires, enough linen for one scarf, with five spools of Corticelli EE Wash Embroidery Silk, a needle for working, with directions complete, for sixty cents. Greater satisfaction, however, will be obtained by using for these scarfs Florence Silk Mosaic as already described, as it meets every requirement for rapid and perfect work.

CHOICE OF COLORS.

(Fig. A.)

Individual tastes differ widely in selection of colors, but some of our readers will be glad to consult a list of shades which experience shows to be well adapted to Corticelli

Quoting the words of one visitor at this Exposition, who, after inspection of the choice collection of scarfs, and witnessing the rapid performance of the needle-work as there

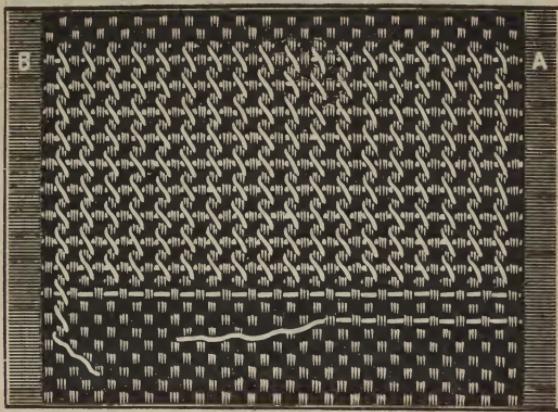


FIG. 30.—DESIGN FOR CORTICELLI DARNING. PATTERN V.

shown, described it as both "*unique and fascinating*," we believe we only express the opinion which will be formed by all subsequent visitors.

FLORENCE SILK MOSAIC.

(Figs. 6, 7 and 8.)

The name Mosaic is given to this new fabric on account of the small figures scattered over the surface of the cloth and which resemble those which are often seen in wood, in stone and in tapestries, and which are known as Mosaic patterns. By passing silk thread of the proper size through these overshot figures in various directions and combinations, numerous other designs are easily produced, having the effect of the most beautiful Mosaic work, and which, by reason of simplicity and variety, quickly engage the attention of modern needle-workers.

Florence Silk Mosaic is at present limited to two widths: one, two and three-fourths inches wide (Fig. 7) and the other five inches wide (Fig. 8), made expressly for the four-in-hand scarf and sold in patterns of suitable length for that purpose.

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Darning on the four-in-hand scarf. The numbers are those which appear on the latest color-card of Corticelli Wash Silk as used for this work.

No. 614	Blue White.	No. 573	Pink.	No. 752	Light Brown.
616	Cream White.	716	Old Rose.	526	Medium Brown.
519	Light Blue.	717	Old Rose.	527	Medium Brown.
520	Light Blue.	718	Old Rose.	528	Medium Brown.
521	Light Blue.	689	Copper.	777	Golden Brown.
736.5	Old Blue.	689.5	Copper.	778	Golden Brown.
737	Old Blue.	690	Copper.	779	Golden Brown.
738	Old Blue.	691	Copper.	755	Bronze.
511.5	Lavender.	540	Scarlet.	757	Bronze.
512	Lavender.	541	Cardinal.	561	Bronze.
650	Lavender.	542	Cardinal.	770	Salmon Pink.
651	Lavender.	543	Garnet.	763.9	Salmon Pink.
652	Lavender.	608	Sailor Blue.		
536	Pink.	751	Lt. Brown.		

This list comprises but a small part of the colors to be found on the color-card, but it is a good selection for the purpose before mentioned.

All colors look well on the pure white linen or the cream-white Florence Silk Mosaic, giving preference to medium and light shades. Black Mosaic is very effective with embroidery of white, blue, scarlet or lavender. Using a color to match the ground always produces a good effect, and if two colors are well selected and properly blended in the embroidery they may be used together to good advantage.

For the benefit of those persons who live remote from trade centres and others, the publishers (Nonotuck Silk Company, Florence, Mass.) have prepared a small but complete descriptive color-card, which shows nearly 200 colors as made in Corticelli Wash Silk in a variety of sizes and kinds. Besides showing this great assortment of colors, small samples are sent out with each card to illustrate the difference in size and twist in these embroidery silks. They will mail to any address one of these color-cards and the samples for twelve cents.

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FIG. 31.—DESIGN

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DRESS TRIMMINGS.

(Figs. 31, 32 and 33.)

These engravings show very good examples of hand-embroidered washable dress trimmings. The stylish garments worn by the children as shown in the illustrations are of two colors: the material used for the dress of the larger girl is a light shade of old-blue; the embroidered trimmings, consisting of collar, yoke, sleeve-bands and belt, are made of fine bleached linen huckaback worked in a pretty design which is shown in full size in Fig. 31; the needle-work (Cor-

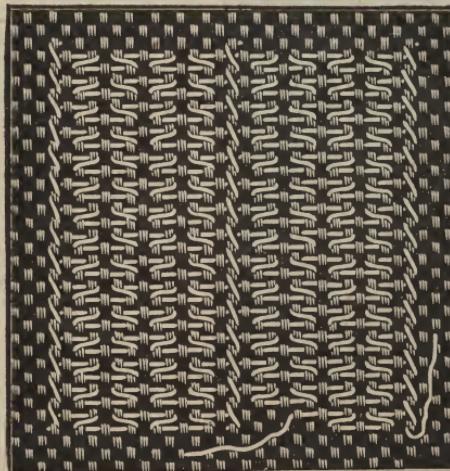


FIG. 31.—DESIGN FOR CORTICELLI DARNING. DETAIL OF FIGS. 32 AND 33.

ticelli Darning) is done on the pure white ground of the linen with EE Corticelli Wash Embroidery Silk as put up on spools (Fig. A), the color being old-blue, shade No. 736.5 as seen on the color-card of Corticelli Wash Silk. A back view of this garment which makes clear the application of the trimming is seen in Fig. 32.

The material used in the dress of the smaller child (Fig. 33) is pink; the trimming as seen on the skirt is made of

white linen huckaback, worked with EE Corticelli Wash Embroidery Silk (Fig. A), the color being pink, shade No. 536 on the color card; the design used for the needle-work

is Pattern T (Fig. 28), shown on a preceding page.

These examples are only a mere hint of useful and ornamental methods for the employment of this kind of embroidery. None of the loom-made trimmings sold in the stores are equal in point of beauty, durability and exclusiveness of design to these; from the great variety of colors available in Corticelli Wash Silk your dress material can always be matched, and from the large number of patterns shown here in Corticelli Darning, special designs can be devised well adapted to any desired purpose.

The only requirements to complete success are good materials, which include linen as well as silk, and good workmanship.



FIG. 32.—BACK VIEW OF CHILD'S DRESS.
DETAIL OF FIG. 33.

LADIES' LINEN BELT.

SILK EMBROIDERED.

(Fig. 34.)

Materials.—Six spools EE Corticelli Wash Embroidery Silk (Fig. A), one piece of *fine* bleached linen huckaback five by thirty-two inches, one piece of *fine* bleached linen huckaback two and three-fourths by thirty-two inches, a

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FIG. 33.—CORT.

No. 23 blunt-point tapestry needle, a No. 8 sewing needle and five yards of sewing silk.

This belt is worked in pattern U (Corticelli Darning), as seen on a preceding page. The pattern is, however, worked in the length and covers a space of about two and three-eighths inches in width in the centre of the widest piece of linen.



FIG. 33.—CORTICELLI DARNING AS USED FOR TRIMMING ON CHILDREN'S DRESSES.

After this space is covered with the embroidery, the outside edges are turned in and joined, as shown in Fig. 7, in the rule for a four-in-hand scarf. The same illustration also shows the use for the narrow piece of linen as an outside lining for belt, producing three thicknesses of firm linen and making it very durable as well as ornamental.

The embroidery silk used is a beautiful golden-brown known on the Corticelli Color-card of Wash Silks as shade No. 778.

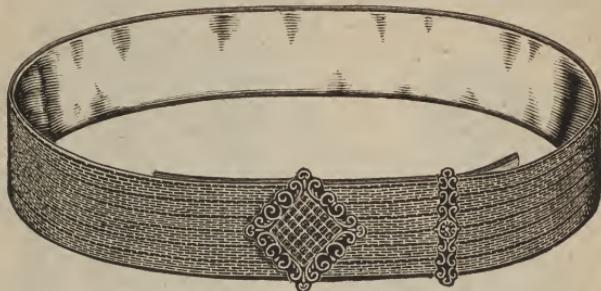


FIG. 34.—CORTICELLI DARNING AS USED ON A LINEN BELT.

The belt is to be worn with a light tan-colored cashmere suit (shade No. 750) and the trimmings of linen huckaback are worked in shade No. 778 in pattern U to match the belt.

The buckles which are used to fasten this belt are of sterling silver, affording a very pleasing contrast to a darker ground, as they appear in a pretty pattern of lattice and scroll.

GOLD MEDAL AND DIPLOMA OF HONOR

AWARDED TO THE

NONOTUCK SILK CO.

FOR THE SUPERIORITY OF THEIR MANUFACTURES OF

CORTICELLI SILK

EXHIBITED AT THE

California Midwinter International Exposition,

San Francisco, January 27 to July 4, 1894.

KNITTING.

NOTE.—This article on knitting has been translated from the German, while the illustrations have been specially prepared for this English publication. As a general article on the subject it will interest our readers, yet the publishers do not wish to be held responsible for possible errors resulting from translation. For a very comprehensive article on knitting, as adapted expressly to silk, we beg to refer to Florence Home Needle-work for 1887, which will be mailed to any address for six cents.

Knitting is one of the earliest forms of needlework, and one which has been carried to the highest perfection. It would be difficult to invent new stitches or patterns, and we shall therefore confine ourselves to describing the stitches in general use, and reproducing those of the old patterns we consider the most useful, that our readers may make their own selection.

In former days knitting served mainly for the manufacture of stockings, and even now, in spite of machines, hand-knit stockings and numberless other useful and ornamental articles, such as shawls, counterpanes, cradle coverings, gloves, laces, etc., are in great request.

BESIDE its practical use knitting is an easy and pleasant pastime that can be taken up at odd minutes and even carried on whilst talking or reading.

Knitting consists of loops or stitches, as they are generally called, formed by means of a thread and two needles.

In round knitting four or five needles are necessary for the better handling of the work.

Through the loops formed in knitting, being connected in unbroken continuity, a very elastic fabric is produced, which is specially suitable for making warm and closely fitting wearing apparel.

Materials.—Threads with a medium or slack twist, whether of silk, wool or cotton, are the best. With regard to the thickness of the needles, whether they be of steel, wood or bone, your choice must be determined by the quality and size of the thread used.

The accompanying table is intended to help inexperienced knitters to match their needles and thread,—we advisedly say help,—as it is impossible exactly to determine the numbers that will correspond, because every hand knits differently, and a loose knitter has to use finer needles than a tight knitter.

Other materials are sometimes required besides what is, properly speaking, called knitting cotton or silk; for caps, lace edgings, insertions and so forth, finer kinds of thread and threads with a harder twist, which show up the pattern better, should be used.

Finer needles than any shown in Fig. 35 are required for silk in close knitting. For Florence Knitting Silk No. 300 use No. 19 steel needles; for the same silk in No. 500 use No. 22 steel needles. For stockings, mittens and under-garments Florence Soft Finish Knitting Silk is the best kind to be found in the market.

Corticelli Knitting Silk, which comes only in the size No. 300, is often used in fancy knitting on account of a superior lustre; both brands have a high repute; both are pure silk, on which only pure and harmless dyes are used. The Corticelli is the most expensive.

The following table shows the approximate relation of various sizes of knitting needles (see Fig. 35) to different sizes of knitting cotton.

Table showing Approximate Relation of Cotton Yarns to the Numbers of Knitting Needles.

- For No. 6 cotton use No. 8 needles.
- For No. 8 cotton use No. 8 or 10 needles.
- For No. 10 cotton use No. 10 or 11 needles.
- For No. 12 cotton use No. 11 needles.
- For No. 14 cotton use No. 12 needles.
- For No. 16 cotton use No. 12 needles.
- For No. 18 cotton use No. 13 needles.
- For No. 20 cotton use No. 13 or 14 needles.
- For No. 25 cotton use No. 14 or 15 needles.
- For No. 30 cotton use No. 15 or 16 needles.
- For No. 35 cotton use No. 16 needles.
- For No. 40 cotton use No. 18 needles.
- For No. 50 cotton use No. 18 needles.

Position of the Hands in Knitting (Fig. 36).—Lay the thread over the fifth finger of the right hand and twist it round it, then carry it over the forefinger, which should be kept close to the work, the work being held between

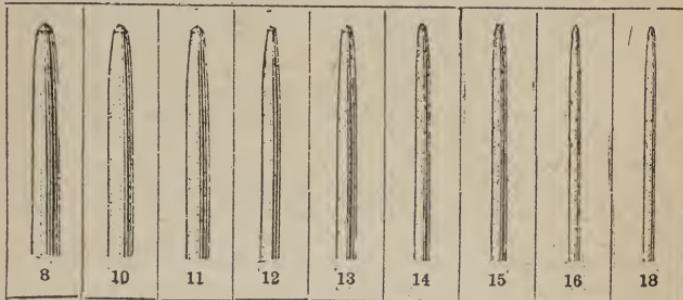


FIG. 35.—SHOWING RELATIVE SIZES OF STEEL KNITTING NEEDLES.

the third finger and the thumb. The left hand remains more or less inactive, having merely, by a slight movement of the forefinger, to pass the loops in succession on to the needle in the right hand, which forms the stitches. This position of the hands, which is the one usually adopted in England and

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France, is the one represented in our illustration. The Germans, on the contrary, lay the thread over the left hand, and can move the hands much more quickly in consequence. There are some ways of casting on which can only be done in the German fashion.

To prevent the irregularity in stitches, the needles should never be allowed to protrude more than one-half inch from the work. All exaggerated move-

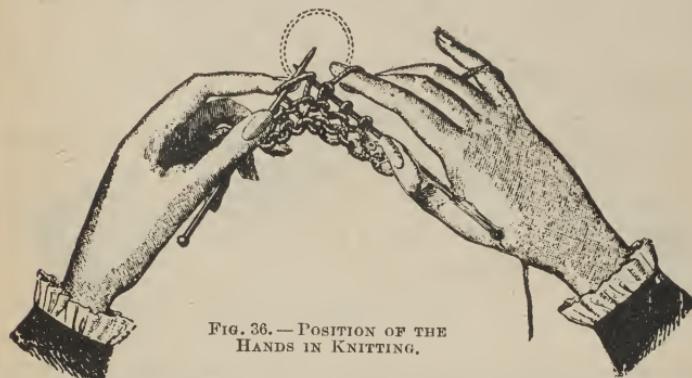


FIG. 36.—POSITION OF THE HANDS IN KNITTING.

ment of the arms, which renders knitting a very tiring occupation, should be avoided.

Casting on.—Casting, or setting on, as it is sometimes called, is the formation of the first row of stitches, which are to constitute the foundation of the work.



FIG. 37.—CROSSED CASTING ON WITH A SINGLE THREAD.

There are four methods of casting on: (1) crossed casting on, done in four different ways; (2) knitting on; (3) slipping on, also done in two ways; (4) casting on with picots.

(1) *Crossed Casting on with a Single Thread* (Fig. 37).—Lay the thread over your fingers, as though you were beginning a chain of plain stitches,

leaving a long end, sufficient to make the number of stitches required, lying within the palm of the hand. Put the needle in from below, into the loop on the thumb, and pass it from right to left under that part of the thread which lies between the forefinger and the thumb. Then bring the thread through the loop on the thumb, draw the thumb out, and lay the loop on the needle. In making the next stitches, lay the thread over the thumb, so that the end

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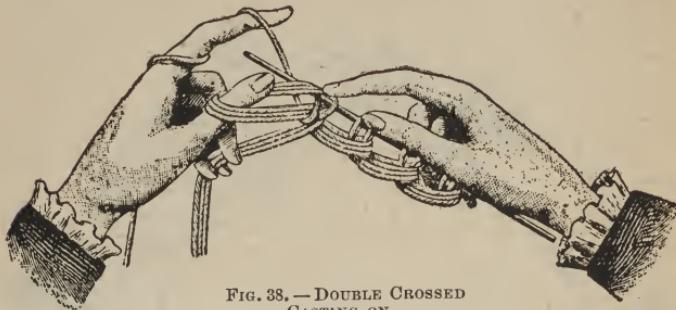


FIG. 38.—DOUBLE CROSSED CASTING ON.

lies outside. Put in the needle under the front thread and complete the stitch as before. This method of casting on is generally done over two needles, one of them being drawn out before the knitting-off is begun, to insure a loose edge.

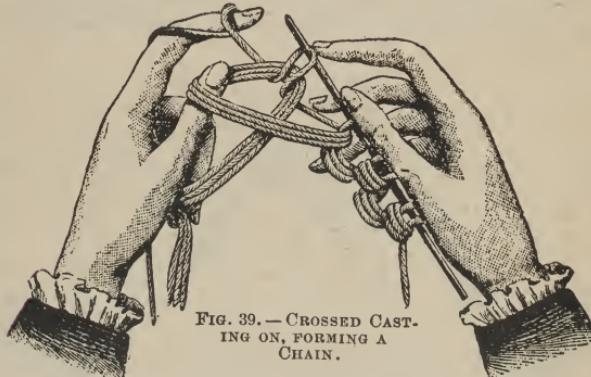


FIG. 39.—CROSSED CASTING ON, FORMING A CHAIN.

Crossed Casting on with a Threefold Thread.—This method is similar to the last, only that the thread is taken threefold and is drawn by the needle through the loop, which is formed at the bend of the thread. Then you pass the single thread over the left hand, and the triple one over the thumb, as shown in Fig. 37, and make the same stitches as above. The threefold thread makes a broad chain at the bottom of the loops.

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Double Crossed Casting on (Fig. 38).—This can be done either with a single or a threefold thread. In our drawing it is done with the latter. The first stitch is made as we have already described, only that you have to keep the loop on your thumb, put the needle into it a second time, lay hold of the thread behind, cast on a second stitch, and then only, withdraw your thumb. In this manner two loops are made at once, close together.

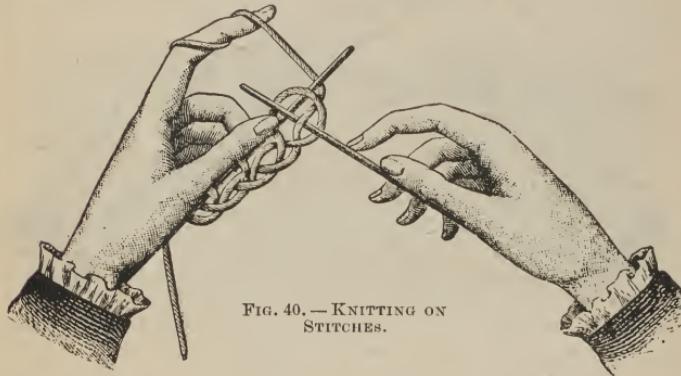


FIG. 40.—KNITTING ON STITCHES.

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Crossed Casting on, forming a Chain (Fig. 39).—Begin by making one such stitch as we have described in Fig. 36; for the second and following stitches, bring the end of the thread to the inside of the palm of the hand, so that it lies between the thumb and the forefinger.



FIG. 41.—CASTING ON WITH SLIP LOOPS.

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(2) *Knitting on Stitches* (Fig. 40).—Begin with a plain crossed stitch; then take the thread and the needle in the left hand, a second needle in the right, and catch it into the stitch on the left needle, lay the thread under the right needle and draw it through in a loop, through the loop on the left needle. Then transfer it as a fresh stitch to the left needle; catch the needle

into this second stitch, and draw the thread through it, to form the third, and so on.

This method of casting on is used for articles that are to have a double edge (see Figs. 50 and 51), because stitches made in this way are easier to



FIG. 42.—CASTING ON WITH DOUBLE SLIP LOOPS.

pick up than the tighter ones; but it should not be used where it will form the actual edge, as the loops are always too open.*

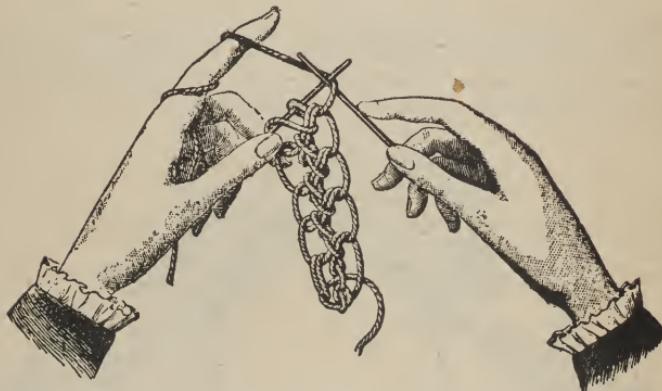


FIG. 43.—CASTING ON WITH PICOTS.

(3) *Casting on with Slip Loops* (Fig. 41).—Begin by casting on one loop in the ordinary way; next lay the thread, as in German knitting, over the left hand, twisting it once only round the forefinger, then put the needle in

* Very competent American writers on this subject do not agree with this German author, and assert that this method of beginning knitted articles is always the best, as it forms an elastic and durable edge, the looseness of which contributes to this result.

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upwards from below under the thread that lies on the outside of the forefinger; draw out the finger from the loop, put the loop on the needle to the right, take the thread on the forefinger again, and so on.

Casting on with Double Slip Loops (Fig. 42). — Begin by casting on a stitch in the ordinary way, then lay the thread over the forefinger the reverse way, so that it crosses between, not outside, the hand and the body of the knitter. Pass the needle upwards from below under the inside thread, and slip this thread as a loop on to the needle. Continue to cast on, inserting the needle

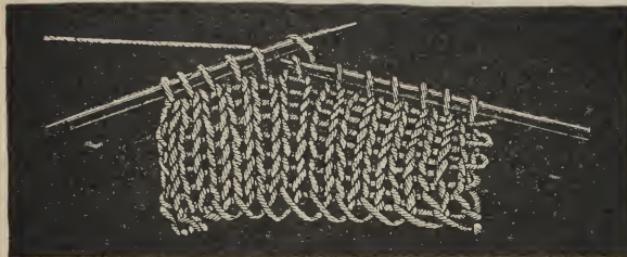


FIG. 44. — PLAIN STITCH.

under the front and back threads alternately. This method is specially suitable for open patterns where you have to increase several times in succession.

(4) *Casting on with Picots* (Fig. 43). — Cast on two stitches in the ordinary way and turn the work. Lay the thread over the needle, put the needle into the first stitch from right to left and slip it on to the right needle; knit off the second stitch plain, and draw the slipped one over it.

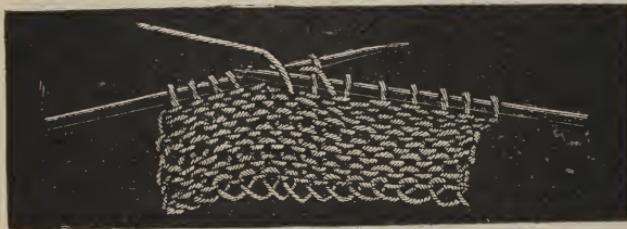


FIG. 45. — BACK OR SEAM STITCH.

Cast on as many stitches as you want in this manner, and then pick up the picots thus formed with an auxiliary needle and knit them off like ordinary stitches.

This method of casting on may be varied thus in the following manner: Having cast on the stitches as in Fig. 43, throw the thread over the needle and knit two stitches together.

Plain Stitch (Fig. 44). — This is the easiest stitch and the first which a knitter has to learn. It is executed as follows: Put the right-hand needle in

upwards from below, under the front part of the first stitch on the left-hand needle, lay the thread from right to left under the needle, draw it through the loop, and drop the loop off the left needle.

Plain knitting is employed wherever a perfectly smooth, even surface is required. It looks quite different on the wrong side from what it does on the right, where it presents the appearance of vertical rows of plaiting.

Back or Seam Stitch (Fig. 45).—You may intentionally knit the wrong side of plain knitting. This is called purling, and is done in the following way:

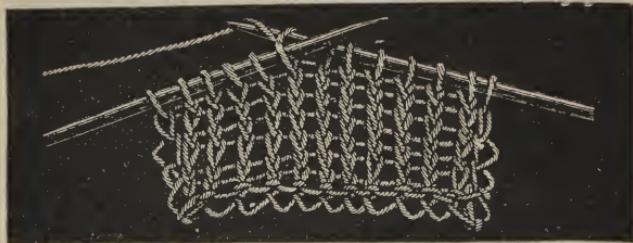


FIG. 46.—PLAIN STITCH TAKEN FROM BEHIND.

Lay the thread over the left needle, and put the right one downwards from above, behind the thread, into the loop on the left needle, lay the thread upwards from below over the right needle, draw it through the loop, and drop the loop off the left needle. This stitch is used in knitting patterns and for making horizontal lines in smooth surfaces, such as the seam of a stocking, for instance.

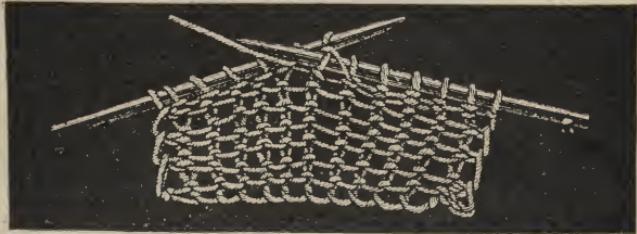


FIG. 47.—BACK OR SEAM STITCH TAKEN FROM BEHIND.

Plain Stitch taken from Behind (Fig. 46).—Put the needle in from right to left under the back part of the stitch; leave the thread behind the needle, then pass it from right to left over the needle and draw it through the stitch.

Back or Seam Stitch taken from Behind (Fig. 47).—Put the needle into the second part of the stitch upwards from below, and knit it as a back or seam stitch.

In plain stitch taken from behind the two threads of the loop are crossed, instead of lying side by side, as they do in plain knitting.

Back-stitch tab
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needle; or you kn
the first stitch.

on the left-hand needle, draw it through the loop, and do this for the rest of the row.

Even surface knitting is what it does, and it is used for plaiting, and for the following ways:

Back-stitch taken from behind is only used for certain open-work patterns.

Overs (Fig. 48).—These form holes in plain knitting, and are used for open-work patterns and for increasing.

To make an over, lay the thread over the needle and in the next row knit this loop like any other stitch.

Each over adds one to the existing number of stitches. In cases, therefore, where the number is to remain the same, you have to make as many intakes as overs. Overs can only be used in conjunction with other stitches.

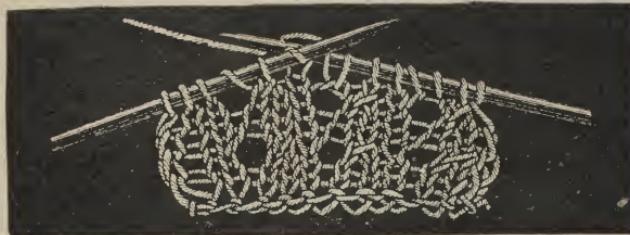


FIG. 48.—OVERS.

Knot Stitch (Fig. 49).—This forms a raised spot in plain knitting, and is executed as follows: Knit 1 and leave it on the left-hand needle; put the stitch you have made with the right needle back on the left and knit it off. Make 4 or 5 similar stitches, all issuing from the same stitch on the left needle, so that you have 4 or 5 loops on the right needle; then drop the stitch off the left needle and pull the first 4 loops over the last one.



FIG. 49.—KNOT STITCH.

Cable or Chain Stitch.—Chain stitches are used for strengthening and equalizing the edges of articles that are made in stripes. They can be made in two ways,—either you knit off all the stitches on one needle, turn the work, put the needle into the first stitch, as if you were going to knit it from the back, and take it off the left needle without knitting it, the thread to lie behind the needle; or you knit off all the stitches on one needle, turn the work, and knit off the first stitch.

The Names of the Stitches.—Out of the stitches that have been already described other stitches are formed which, as they are frequently alluded to in knitting directions, we shall here enumerate, explaining all the terms usually employed in such directions.

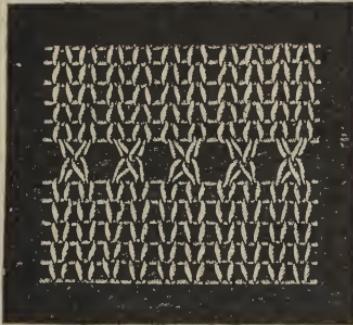


FIG. 50. — SCALLOPED BORDER FOR STOCKING. EDGE OPEN.

take is to lean to the right on the right side.

Plain Decrease taken from Behind.—Knitting off two stitches together, plain, from behind. This is done when the intake is to lie to the left.

Purled Decrease taken from Behind.—Purling two stitches together from behind. This is done when in articles composed of stripes the decrease has to be made on the wrong side and is to lie to the left on the right side.

Purling Over.—Slipping a stitch from the left needle to the right without knitting it, knitting the next plain, and pulling the slipped stitch over the knitted one. In this manner two or three stitches can be pulled over the knitted one.

Casting Off.—To prevent the stitches from unravelling they are finished off in the following manner: Knit off two plain, pull the first over the second and drop it, so that only one remains on the needle. Knit the next stitch, and pull the one behind over it, and so on. This chain of stitches must neither be too tight nor too loose, but just as elastic as the rest of the work.

Materials for Stockings.—Stockings can be made of silk, wool or cotton, entirely according to fancy. If made of silk, use the soft finish variety called Florence No. 300, which can be had in fast black and in a great

Over or Increase.—Explained in Fig. 48.

Throwing the thread once over the right needle.

Double Over or Two Increases.—Throwing the thread twice over the needle.

Plain Intake.—Knitting two stitches together plain. This is done when the intake is to lie from left to right.

Purled Intake.—Purling two stitches together. This is done to make the stitches that are knitted together visible, or in the case of a piece of work composed of stripes on the wrong side when the intake is to the right side.

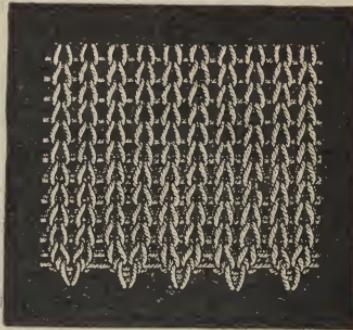


FIG. 51. — SCALLOPED BORDER FOR STOCKING. EDGE CLOSED.

number of good colors. For hand-knit stockings made from cotton No. 25 coarse and No. 50 fine will answer.

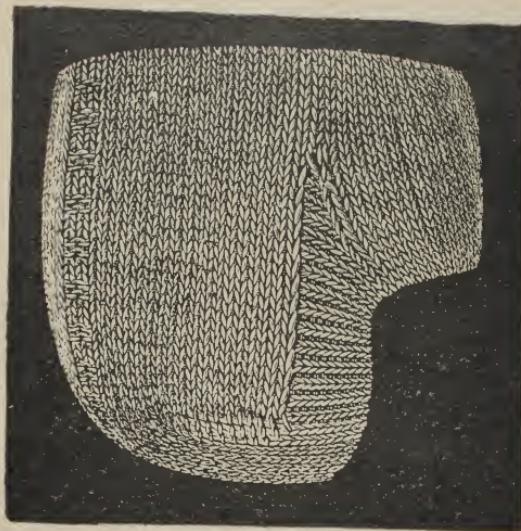


FIG. 52.—COMMON HEEL.



FIG. 53.—HEEL IN STEPS.

Stocking Knitting.—A stocking consists of five parts: (1) the top; (2) the knee; (3) the leg; (4) the heel; (5) the foot.



FIG. 54.—PLAIN HEEL.

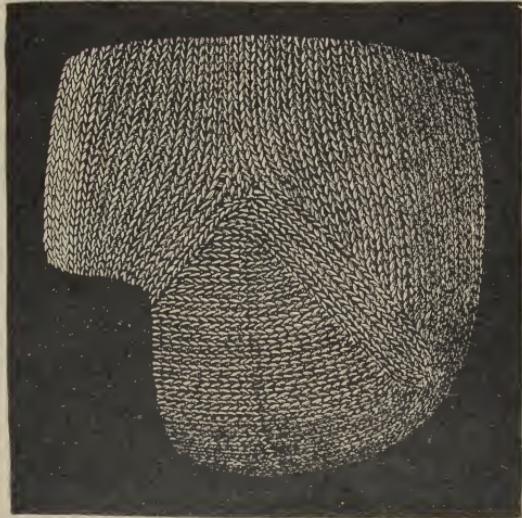


FIG. 55.—HEEL KNITTED ON THE RIGHT SIDE.

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(1) The top may be either ribbed or knitted in an open-work stitch of the same kind or with a double-toothed edge (Fig. 51).

(2) and (3) The knee and the leg down to the heel are generally plain knitted; it is only children's stockings that are fancy knitted.

(4) The heel is worked as straight knitting backwards and forwards by knitting first one row plain and then turning back and knitting it purl. It is shaped to the foot by the intakes at the top.

(5) The foot is knitted plain with intakes from the heel onwards to get rid of the superfluous stitches. Then knit a plain piece without a seam-stitch till you begin to decrease for the toe, which can be worked in several different ways.

To insure the right proportions between the several parts of a stocking the following directions should be attended to: An ornamental top must never be

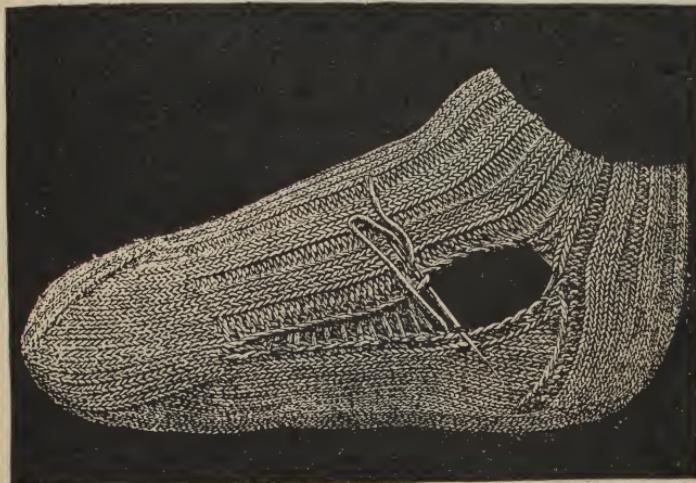


FIG. 56. — ITALIAN STOCKING.

taken into account in measuring the length of a leg. When the top part is finished you make the seam at the beginning of the first needle of the round of one or two purled stitches or sometimes a narrow pattern of purled stitches. This marks the middle of the stocking. For ordinary sized stockings knit plain from the top-band till the knitted piece forms a square.

For stockings that are to cover the knee knit half as much again,—that is, one and a half times the width of the stocking. This brings you to the calf of the leg. Pull the third stitch after the seam, over the second, and knit together the two last but one before the seam. There should be 12 rounds between each of the first 3 or 4 intakes, and after that 8, until this part is one and a half times the width of the knee in length and a quarter narrower.

For the ankle knit a plain piece half the width of the knee in length without intakes.

For the heel count the stitches on the four needles, exclusive of the seam, and put two stitches more than the quarter of the whole number on the needles to the right and left of the seam.

For a heel to fit well, it should be as long as it is wide. In order that they should wear better, the heel and the toe are often knitted with double thread.

For the instep, the part between the heel and toe, you must go on decreasing from the heel until you have two stitches less on each needle than you had at the ankle. Then knit the plain part of the foot, which should be as wide as the ankle, after which proceed to decrease for the toe, which should

be a quarter the length of the whole foot. In spite of this careful subdivision it is always well to count the stitches to insure perfect regularity. The number of stitches cast on at the outset for the same sized stockings must depend upon the size of the silk, wool or cotton.

Scalloped Edge (Figs. 50 and 51).—This is the simplest and strongest edge you can have for a stocking, and is called the cat's-teeth edge.

Having cast on the stitches, knit 6 to 10 rounds plain, according to the size of the cotton, then one round of alternate intakes and overs. Knit as many plain rounds as before, and with a sixth needle take up as many of the cast-on stitches as you have stitches on one of the upper needles. Turn this needle inwards, and place it against the outside needle and knit



FIG. 57.—TOE.



FIG. 58.—TOE.

both needles together, otherwise common heel (knit either with or without a needle, and put two needles to the right and left of the heel needle). The others, then, according to the size of the heel, from 15 to 20 stitches, all the stitches on the needle and a third left. Supposing 24 stitches, slip 1, knit 1, slipped stitch him, turn the first, and purl the 2nd, 3rd, 4th, 5th, 6th, 7th, 8th, 9th and 10th, 11th, 12th, 13th, 14th, 15th, 16th, 17th, 18th, 19th, 20th, turn the work to the side, and slip on to the right needle means of these intakes after the heel.

all heels that



FIG. 59.
The next round
last; knit the f

off both needles together. See that you knit the corresponding stitches off together, otherwise the scallops that form the edge will be crooked.

Common Heel (Fig. 52).—This is the simplest form of heel, and can be knitted either with or without an outside seam. Divide the stitches into four, and put two more on each of the heel needles than on the others, then make, according to the size of the cotton, from 15 to 20 seams; knit off all the stitches on the right needle and a third of those on the left. Supposing that you have 24 stitches, knit off 8, then slip 1, knit 1, and pull the slipped stitch over, knit 2 plain, turn the work, slip the first, and purl the next 8 stitches of the second needle; purl the 9th and 10th together, purl 2, turn the work to the right side, and slip the first stitch on to the right needle. By means of these successive intakes after the 8 stitches, the knitting forms a plait on both sides of the heel.

In all heels that are made after this pattern the intakes must begin on the right side and the last one must be made on the wrong, so that once the heel is finished and the work turned you can go on knitting plain.

When you have finished the stitches of the two heel needles up to the outside seams take up the stitches on the sides of the heel with a spare needle and knit them on to the left heel needle, then knit the stitches reserved for the instep, take up the stitches on the right side of the heel again and knit them on to the fourth needle.

In the next round knit all the stitches of the first needle plain, excepting the four last; knit the first and second of these together and the two last plain.



FIG. 59.—TOE.



FIG. 60.—TOE.

Knit the two first stitches of the fourth needle plain, slip the third, knit the fourth and pull the slipped stitch over.

Heel in Steps (Fig. 53).—After dividing the stitches make from 12 to 14 seams. Then knit as many stitches off the first needle as you have seams at the side; turn the work and begin the needle with the seam you made first. Knit off as many stitches from the second needle as from the first. Make the same number of seams as for the first part of the heel. When the seams are finished take up the chain stitches on both sides, make a decrease by knitting the last stitch of the small part and the first of the large together; knit two; turn the work; slip the first stitch; knit to the second side, and decrease as in the first part.

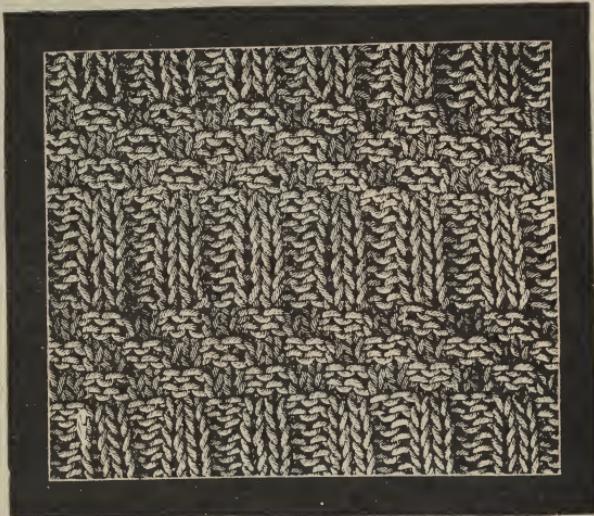


FIG. 61.—PIQUÉ.

When you have decreased all the stitches up to the last take up the slipped stitches of the first part and begin the intakes for the instep in the ordinary way.

There is no more work in this pattern of heel than in any other; it fits closely and consequently wears well.

Plain Heel (Figs. 54 and 55).—Those who are not fond of purling will appreciate this and the following pattern for a plain heel.

Knit off the stitches of the first needle after the seam; then on to two spare needles cast on 8 more stitches than you had on one needle after dividing the stitches; put the stitches of the third and fourth needles together and knit the first round plain.

Second Round.
first auxiliary
round.
Third Round.
Fourth Round.
st needle.
Fifth Round.—
Sixth Round.—
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Second Round.—Knit together the 1st and 2d, and the 9th and 10th of the first auxiliary needle; and the 10th and 9th and the 2d and 1st of the second.

Third Round.—Plain.

Fourth Round.—Knit together the 1st and 2d and the 7th and 8th of the first needle.

Fifth Round.—Plain.

Sixth Round.—Knit together the 1st and 2d and the 5th and 6th of the first auxiliary needle; and the 6th and 7th and the last but one and the last, of the second.

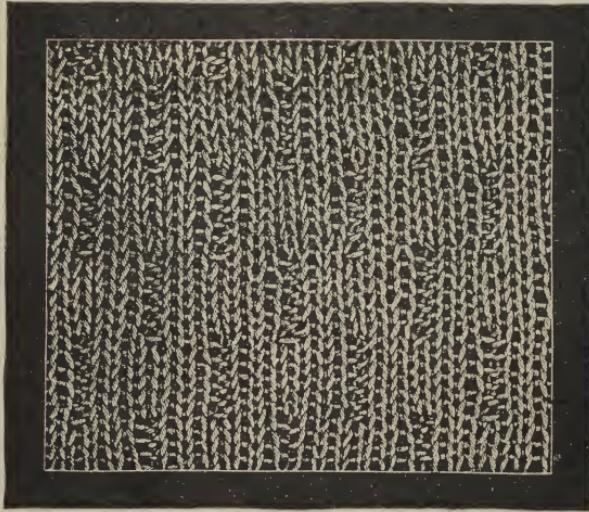


FIG. 62. — PIQUE PATTERN.

*ake up the sli
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together and l*

Seventh, Tenth, Eleventh, Thirteenth, Fourteenth, Sixteenth, Seventeenth, Nineteenth and Twentieth Rounds.—All plain.

Eighth Round.—Knit together the 1st and 2d, and the 3d and 4th of the first auxiliary needle, and the 4th and 3d, and the last stitch but one and the last, of the second.

Ninth Round.—After the two last intakes, purl together the 4th and 3d stitches before the end of the 1st and 3d needle, and the 3d and 4th at the beginning of the 2d and 4th needles.

Twelfth, Fifteenth and Eighteenth Rounds.—Decrease, the same as in the 9th round.

Twenty-First Round.—Knit 2 plain, at the beginning of the 1st and 3d needles; knit the next 2 together; knit together the 4th and 3d, before the

end of the 2d and 4th needles; knit the last stitches plain; go on decreasing in this way until the purled stitches meet. After the plain round over the intakes, add four plain rounds, divide the stitches that remain for the sole, on two needles and cast off on the wrong side.

Now take up the auxiliary stitches, and in the first 3 plain rounds knit together the last and the first of the 1st and 2d needles and the last and the first of the 3d and 4th.

With the rest of the extra stitches make purled intakes, knitting two plain rounds after each round with an intake.

For the other kind of plain heel also (Fig. 55) auxiliary stitches are required. Supposing that you have 20 stitches on each needle, you must cast 28 stitches on to each auxiliary needle; knit together the 4th and 3d

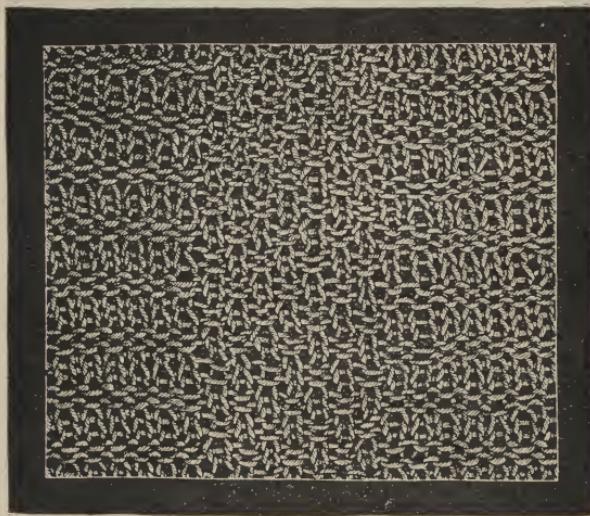


FIG. 63.—PIQUÉ PATTERN.

stitches at the end of the 1st and 3d needles, and the 3d and 4th of the 2d and 3d needles, so that you may have 4 plain stitches between both intakes. Go on decreasing, knitting two plain rounds after each round with an intake, until you have 6 stitches left on each needle. Then knit together the first and last stitches of each needle, one plain round over it, and finish with a chain on the wrong side of the heel. Then take up the auxiliary stitches and knit the instep.

Italian Stocking (Fig. 56).—The heel, sole and toe of a stocking always wear out before the instep. The Italians and Greeks economize time and material and facilitate the renewal of those parts that wear out by knitting the upper part of the foot in two pieces. After knitting the heel in one or

other of the above ways work the foot as straight knitting with the two upper needles only until you have the necessary length. Then knit the underneath part separately in the same way. You must keep a chain along all the edges and a narrow seam of one or two stitches. In the sole, which you make after finishing the upper part, your intakes must come directly after and before the seam. When you have got the same number of rounds in each piece join them together and begin the toe. Sew up the slits left open on either side



FIG. 64.—KNITTED SQUARE.

with a needle and thread, taking care to fit the corresponding stitches together.

In this manner, when one part wears out, you have only to unpick these side seams and re-sole or re-heel the stocking, as the case may be.

Toe (Fig. 57).—To begin as before, with the simplest and most ordinary way of making this part of the stocking, divide the stitches equally on to the 4 needles; knit together the 4th and 3d stitches before the end of the 1st and 3d needles, knit the 2 last and 2 first stitches of the 2d and 4th needles plain, and make an intake by slipping the third stitch, knitting the 4th, and pulling

the slipped stitch over. Begin by knitting 2 plain rounds after each of the first 4 rounds with an intake and afterwards only one. When you have only 4 stitches left on each needle collect them on two and knit them together, two and two, on the wrong side of the stocking.

Toe (Fig. 58).—Here before beginning to decrease divide the stitches by 8, 10 or 12. Supposing that they have been divided by 10, knit 8 plain; knit the 9th and 10th together, 8 plain, knit 2 together, and so on the whole way round. Then knit as many plain rounds as there are plain stitches between 2 intakes. In the next rounds with intakes you will have one stitch less between each intake; in the second, therefore, there should be 7 plain stitches between each intake, and you knit 7 plain rounds, and so on to the 7th round, when 2 stitches will remain, fol-

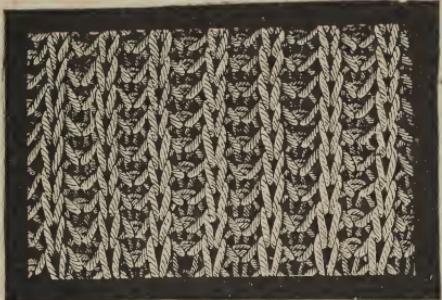


FIG. 65.—PLAIN PATENT KNITTING OR BRIOCHÉ PATTERN.

lowed by 2 plain rounds. When there are only 4 stitches left on the needles, turn them in to the wrong side of the stocking and finish off with a chain.

Toe (Fig. 59).—Begin the intakes with the two first stitches of each needle, by the slip and pull-over process, knit one plain round after each round with an intake. In the following rounds make the intake in the 2d round with the 3d and 4th stitches; in the 3d, with the 5th and 6th stitches; in the 4th, with the 7th and 8th stitches, so that when finished the intakes form a kind of spiral. Finish off in the ordinary way.

Toe (Fig. 60).—We will describe one other kind of toe quite as shapely and easy to make as the others.

First Round.—Purl the first 2 stitches on each needle together.

Second, Third, Fifth, Sixth, Eighth, Ninth, Eleventh, Twelfth, Fourteenth, Fifteenth, Seventeenth and Eighteenth Rounds.—Plain.

Fourth Round.—One plain, 1 intake with the 2d and 3d stitches, and with the last 2 on each needle.



FIG. 66.—DOUBLE PATENT KNITTING.

Seventh Round. — Knit the 2 first plain, make 1 intake with the 3d and 4th stitches, and 1 with the 2 last.

In each of the next rounds with intakes knit 1 plain stitch more.

When the two seams meet pull the last stitch on each needle over the first of the next; knit the stitches between the intakes plain. Continue to decrease in this manner until the last stitches are reached.

Piqué Pattern (Fig. 61). — The following patterns are suitable for making counterpanes, petticoats, vests and other articles of clothing: —

Cast on a number of stitches divisible by 7, and begin by 6 rows of 5 plain stitches and 1 purled, taken from behind.

Seventh Row. — Purl from behind the 3d of the 5 plain, and knit 5 plain more, and so on.

Piqué Pattern (Fig. 62). — Cast on a number of stitches divisible by 14.

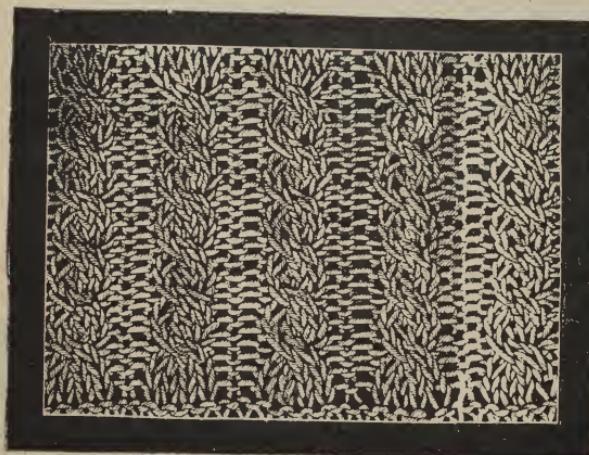


FIG. 67. — PLAITED STITCH.

First and Second Row. — * Purl 7, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1; repeat from *.

Third and Fourth Row. — * Knit 7, purl 1, knit 1, purl 1, knit 1, purl 1, knit 1, purl 1; repeat from *.

Repeat the whole from the 1st row.

Piqué Pattern (Fig. 63). — Cast on a number of stitches divisible by 4.

The Eight First Rows. — Knit 2, purl 2.

Ninth and Tenth Rows. — Knit 2 over the 2 purled, purl 2 over the 2 knitted of the 8th row.

Eleventh and Twelfth Rows. — The same as the first 8 rows.

Thirteenth and Fourteenth Rows. — The same as the 9th and 10th rows.

Fifteenth to the Twenty-third Rows. — The same as the first 8 rows.

Knitted Square (Fig. 64).—Cast 2 stitches on to each of the 4 needles. Repeat always 3 times after the asterisk (*).

First Row.—Over, knit 1, over, knit 1 *.

Second Row.—Knit 1, over, knit 1, over, knit 2 *.

Third Row.—Knit 1, purl 1, over, knit 1, over, purl 2, knit 2 *.

Fourth Row.—Knit 1, purl 2, over, knit 1, over, purl 2, knit 2 *.

Fifth Row.—Knit 1, purl 3, over, knit 1, over, purl 3, knit 2 *.

Sixth Row.—Knit 1, purl 4, over, knit 1, over, purl 4, knit 2 *.

Seventh Row.—Knit 1, purl 5, over, knit 1, over, purl 5, knit 2 *.

Eighth Row.—Knit 1, purl 4, knit 2, over, knit

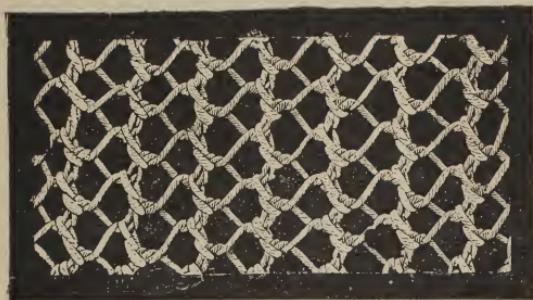


FIG. 68.—TURKISH STITCH.

2, over, knit 1, purl 4, knit 2 *.

Ninth Row.—Knit 1, purl 3, knit 4, over, knit 1, over, knit 4, purl 3, knit 2 *.

Tenth Row.—Knit 1, purl 2, knit 6, over, knit 1, over, knit 6, purl 2, knit 2 *.

Eleventh Row.—Knit 1, purl 1, knit 8, over, knit 1, over, knit 8, purl 1, knit 2 *.

Twelfth Row.—Knit 1, purl 2, knit 5, cross 2 stitches (that is, first knit off the second stitch plain and then the first), knit 1, over, knit 1, over, knit 1, cross 2, knit 5, purl 2, knit 2 *.

Thirteenth Row.—

Knit 1, purl 3, knit 8, purl 1, over, knit 1, over, purl 1, knit 8, purl 3, knit 2 *.

Fourteenth Row.—Knit 1, purl 4, knit 4, cross 2, knit 1, purl 2, over, knit 1, over, purl 2, knit 1, cross 2, knit 4, purl 4, knit 2 *.

Fifteenth Row.—Knit 1, purl 5, knit 6, purl 3, over, knit 1, over, purl 3, knit 6, purl 5, knit 2 *.

Sixteenth Row.—Knit 1, purl 4, knit 3, cross 2, knit 1, purl 4, over, knit 1, over, purl 4, knit 1, cross 2, knit 3, purl 4, knit 2 *.

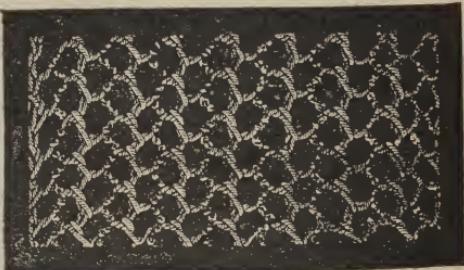


FIG. 69.—TURKISH STITCH WITH BEADS.

FLO
Seventeenth Ro
17, purl 3, kn
Eighteenth Ro
18, knit 1, over
Nineteenth Ro
19, purl 3, kn
Twentieth Ro
20, over, kni
Twenty-first R
21, knit 8, pur
Twenty-second



FIG

18, 2, knit 1,
knit 1, cross
Twenty-third
1, over, p
Twenty-fourth
2, knit 1,
1, cross 2,
Twenty-fifth
1, over, p
Twenty-sixth
2, knit 1,
1, cross 2

Seventeenth Row. — Knit 1, purl 3, knit 7, purl 5, over, knit 1, over, purl 5, knit 7, purl 3, knit 2 *.

Eighteenth Row. — Knit 1, purl 2, knit 5, cross 2, knit 1, purl 4, knit 2, over, knit 1, over, knit 2, purl 4, knit 1, cross 2, knit 5, purl 2, knit 2 *.

Nineteenth Row. — Knit 1, purl 1, knit 9, purl 3, knit 4, over, knit 1, over, knit 4, purl 3, knit 9, purl 1, knit 2 *.

Twentieth Row. — Knit 1, purl 2, knit 5, cross 2, knit 1, purl 2, knit 6, over, knit 1, over, knit 6, purl 2, knit 1, cross 2, knit 5, purl 2, knit 2 *.

Twenty-first Row. — Knit 1, purl 3, knit 7, purl 1, knit 8, over, knit 1, over, knit 8, purl 1, knit 7, purl 3, knit 2 *.

Twenty-second Row. — Knit 1, purl 4, knit 3, cross 2, knit 1, purl 2, knit 6,

Fifth Row.
Knit 1, purl 1, over, knit 1, purl 3, knit 1, purl 2, knit 2 *.

Sixth Row.
Knit 1, purl 1, over, knit 1, purl 4, knit 1.

Seventh Row.
— Knit 1, purl 1, over, knit 1, purl 5, knit 1.

Eighth Row.
— Knit 1, purl 1, knit 2, over,

, knit 4, purl 3,
, knit 6, purl 2.

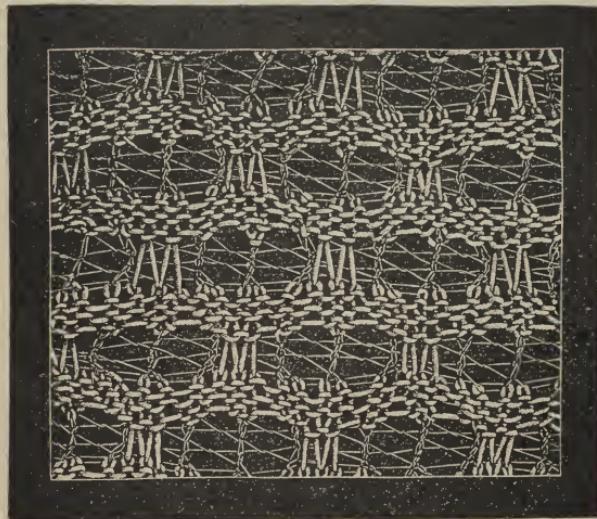


FIG. 70. — KNITTED PATTERN WITH TWO SIZES OF SILK.

cross 2, knit 1, purl 2, knit 5, cross 2, knit 1, over, knit 1, cross 2, knit 5, purl 2, knit 1, cross 2, knit 3, purl 4, knit 2 *.

Twenty-third Row. — Knit 1, purl 5, knit 3, purl 3, knit 7, purl 1, over, knit 1, over, purl 1, knit 7, purl 3, knit 5, purl 5, knit 2 *.

Twenty-fourth Row. — Knit 1, purl 4, knit 3, cross 2, knit 1, purl 4, knit 3, cross 2, knit 1, purl 2, over, knit 1, over, purl 2, knit 1, cross 2, knit 3, purl 4, knit 1, cross 2, knit 3, purl 4, knit 2 *.

Twenty-fifth Row. — Knit 1, purl 3, knit 8, purl 5, knit 5, purl 3, over, knit 1, over, purl 3, knit 5, purl 5, knit 5, purl 3, knit 2 *.

Twenty-sixth Row. — Knit 1, purl 2, knit 5, cross 2, knit 1, purl 4, knit 3, cross 2, knit 1, purl 4, over, knit 1, over, purl 4, knit 1, cross 2, knit 3, purl 4, knit 1, cross 2, knit 5, purl 2, knit 2 *.

Twenty-seventh Row.—Knit 1, purl 1, knit 9, purl 3, knit 7, purl 5, over, knit 1, over, purl 5, knit 7, purl 3, knit 9, purl 1, knit 2 *.

Finish the square with several rows of purl and a chain.

Plain Patent Knitting or Brioche Pattern (Fig. 65).—This easy and extremely elastic stitch is used for all sorts of articles of clothing, and is worked in two rows. It is an excellent stitch for silk under-garments.

Cast on a number of stitches that divides by 3, with 4 extra for the edge.

First Row.—Slip 1, knit 1 *, over, put the needle into the next stitch, as if to purl it, slip the stitch from the left needle to the right, knit 1, repeat from * and finish with 2 plain.

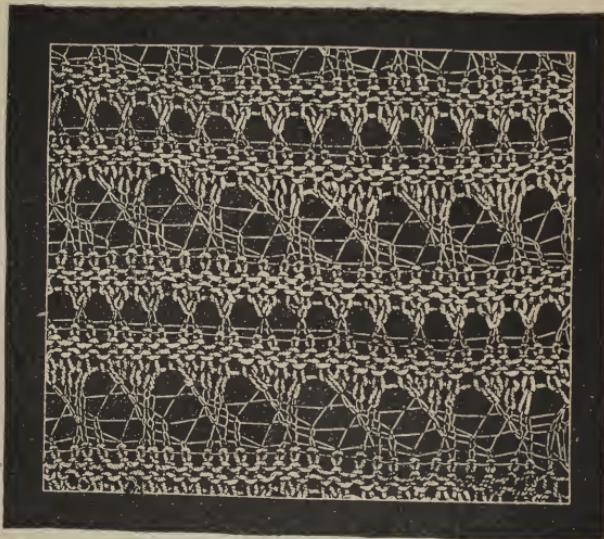


FIG. 71.—KNITTED PATTERN WITH TWO SIZES OF SILK.

Second Row.—Begin with 1 chain, knit 1, knit the slipped stitch and the over together, over, slip the single stitch that remains from the left needle to the right.

When the knitting is round, you purl and knit the intake alternately.

Double Patent Knitting (Fig. 66).—Begin on the wrong side.

First Row.—Like the first row of Fig. 65.

Second Row.—Knit all the stitches, pass the over by putting the needle into it from right to left.

Third Row.—Like the second row of Fig. 65. Now it is only the second and third row that should alternate.

Patent knitting has a charming effect done in two colors by working them alternately backwards and forwards.

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Plaited Stitch (Fig. 67).—This kind of stitch is worked in stripes, which for scarfs, counterpanes, etc., are generally joined together with stripes of plain knitting. For counterpanes the coarser numbers of cotton are most suitable; for smaller articles the finer numbers. Plaited stitch is formed by crossing the stitches,—that is, by knitting the second stitch on the left needle to begin with, and then the first stitch.

If you cross two or more stitches in a few successive rows without slipping them the stitches will be seen by degrees to form a plait, as shown in Fig. 67.

First Row.—Purl 4, cast on 3 stitches on to an auxiliary needle, and leave it hanging on the inside of the work; knit 3 and then knit the 3 stitches on the extra needle, purl 4.

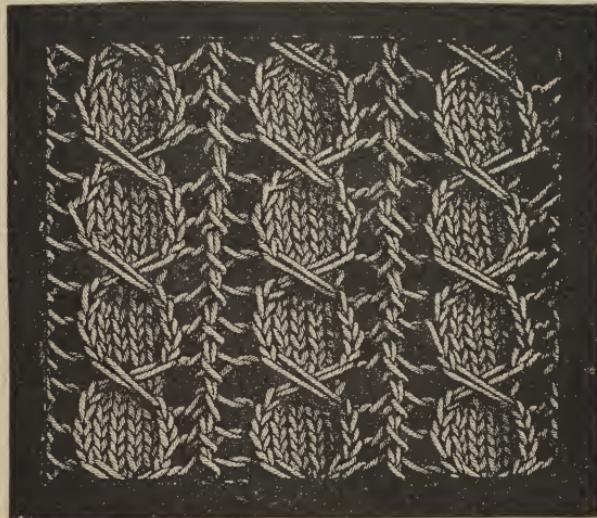


FIG. 72.—KNITTED PATTERN WITH DROPPED STITCHES.

Then follow 5 rows, in which you purl all the purled stitches and knit all the plain ones. After which 5 rows you repeat from the beginning.

Turkish Stitch (Fig. 68).—*First Row.*—Slip 1, knit 1, over, knit 2 together, over, knit 2 together, and so on to the two last stitches, which you knit plain.

Second Row.—Slip the 1st, knit the 2d and the 3d plain, the latter having been formed by the last over on the 1st needle; 1 over, 1 intake with the stitch and the over, 1 over, 1 intake, and so on.

Turkish Stitch with Beads (Fig. 69).—String the beads on the thread before you begin to knit. When you use only one kind of bead, thread a needle with your purse silk and run it through the thread on which the beads are strung. When you use several kinds you must count and thread them on in the required order. Beaded knitting is little in request now, excepting for tobacco

pouches and purses, for which you should use Corticelli Purse Silk, size EE, or Corticelli Crochet Silk, No. 300, in any color, and No. 8 beads.

For close beaded knitting, plain stitch is the best. Run the beads down singly at each stitch. The beads will fall on the reverse side of the work, so that in knitting with beads remember that the reverse side will be the right side.

To work Fig. 69, which represents the same stitch as Fig. 68, you run down 2 or sometimes 3 beads before knitting each stitch.

Knitted Pattern with Two Kinds of Thread (Fig. 70).—A variety of pretty things, such as open-work stockings, shawls, curtains, etc., can be made in this pattern, worked with two sizes of thread. To give it its full

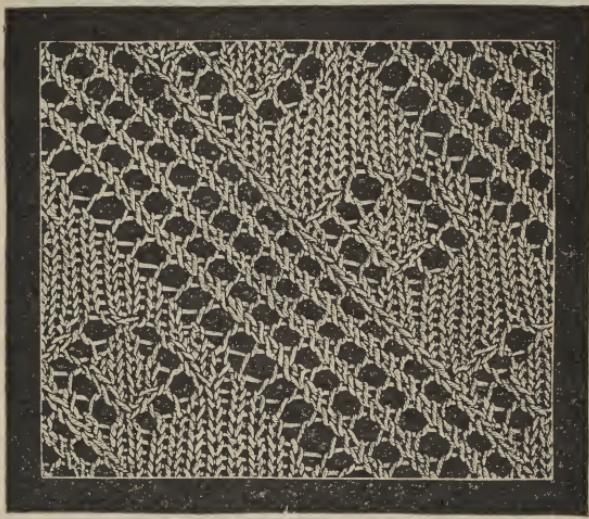


FIG. 73.—KNITTED PATTERN.

effect it ought to be knitted with coarse needles, Nos. 10, 11 or 12. If Florence Knitting Silk be used, in sizes No. 300 and No. 500, No. 14 needles will answer.

Cast on a number of stitches that divides by 8. Take the coarse thread to begin with.

First and Second Rows.—Purl.

Third Row.—Purl 5, 2 overs, purl 5.

Fourth Row.—With the fine thread: over, knit 2 together, slip the next stitch of the previous row, drop the double over, slip the next stitch, 1 over, knit 2 together.

Fifth Row.—Over, knit 2 together, over, knit 2 together, and so on.

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Sixth Row. — Like the last. See that the 2 slipped stitches, in the coarse thread, always come on the right side of the work.

Seventh Row. — With the coarse thread: purl 4, purl the 2 slipped stitches of the third row together, then repeat from the first row.

See that in the third row the 2 overs come between the stitches formed by the 2 stitches that were formed by the first over, and the 2 stitches of the sixth row, that were knitted together.

Knitted Pattern with Two Kinds of Thread (Fig. 71). — Cast on a number of stitches that divides by 4.

First Row. — With coarse thread: purl.

Second Row. — Plain.

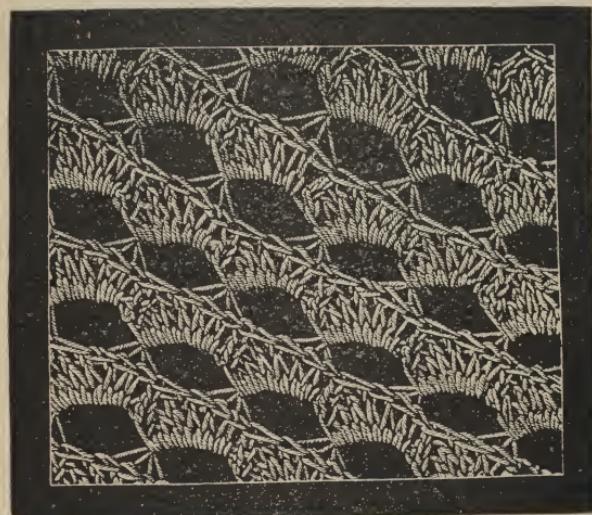


FIG. 74. — KNITTED PATTERN.

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and so on.

Third Row. — With fine thread: over, 1 intake, knit 2.

Fourth Row. — Plain.

Fifth Row. — Knit 1, over, 1 intake, knit 1.

Sixth Row. — Plain.

Seventh Row. — Knit 2, over, 1 intake.

Eighth Row. — Plain.

Ninth and Tenth Rows. — With the coarse thread: purl.

Eleventh Row. — Plain.

Twelfth Row. — With the fine thread: over, knit 2 together.

Thirteenth Row. — Plain.

Fourteenth Row. — Purl. Then repeat from the 1st row.

Knitted Pattern with Dropped Stitches (Fig. 72).—Cast on a number of stitches that divides by 9.

First Row.—Over, slip 3, knit 1, 2 overs, knit 3, 2 overs, knit 1.

Second Row.—Knit 3, slip the next, drop the 2 overs, knit 4, turn the work, purl 4, turn the work, knit 4, drop the 2 overs, slip the next stitch.

Third Row.—Over, slip 2, knit 1, pull slipped stitches over, drop the first of the 4 stitches, knit first the stitch that follows the second double over, then the 4 others plain, and lastly, take up the dropped stitch and knit it plain on the right side of the work.

Fourth Row.—Knit plain.

Fifth Row.—Over, slip 3, over, knit 6.

Sixth Row.—Knit plain, and repeat from the 1st row.

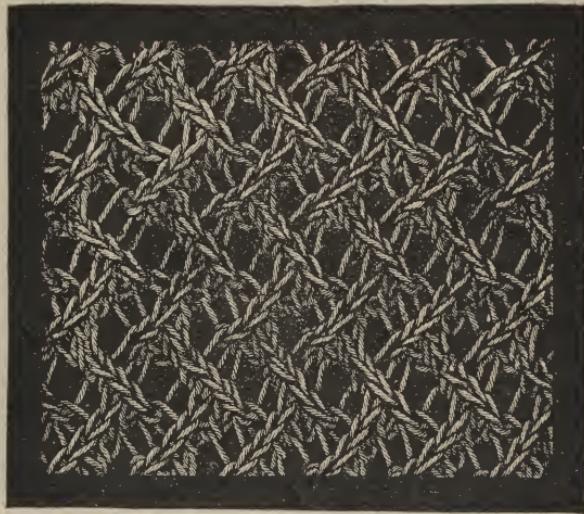


FIG. 75. — KNITTED PATTERN.

Knitted Pattern (Fig. 73).—Cast on a number of stitches that divides by 18.

First Row.—Over, knit 2 together, over, knit 2 together, over, knit 2 together, over, knit 4, knit 2 together, over, slip 2, knit 1, pull slipped stitches over, over, knit 3.

Each row marked by an even number is to be knitted plain throughout.

Third Row.—Knit 1, over, knit 2 together, over, knit 2 together, over, knit 2 together, over, slip 1, knit 1, pull slipped stitch over, knit 2, knit 2 together, over, knit 3, over, slip 1, knit 1, pull slipped stitch over, knit 1.

Fifth Row.—Knit 2, over, knit 2 together, over, knit 2 together, over, knit 2 together, over, slip 1, knit 1, pull slipped stitch over, knit 2 together, over, knit 5, over, knit 2 together.

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and knit it plain

Seventh Row. — Knit 3, over, knit 2 together, over, knit 2 together, over, knit 2 together, over, slip 1, knit 1, pull slipped stitch over, knit 1, over, slip 1, knit 1, pull slipped stitch over, knit 1, knit 2 together, over, knit 2.

Ninth Row. — Knit 4, over, knit 2 together, over, knit 2 together, over, slip 1, knit 1, pull slipped stitch over, knit 1, over, slip 2, knit 1, pull slipped stitches over, over, knit 2.

Eleventh Row. — Knit 5, over, knit 2 together, over, knit 2 together, over, knit 2 together, over, slip 1, knit 1, pull slipped stitch over, knit 6.

Thirteenth Row. — Knit 7, over, knit 2 together, over, purl 2 together, over, slip 1, knit 1, pull slipped stitch over, knit 5.

Repeat from the beginning.

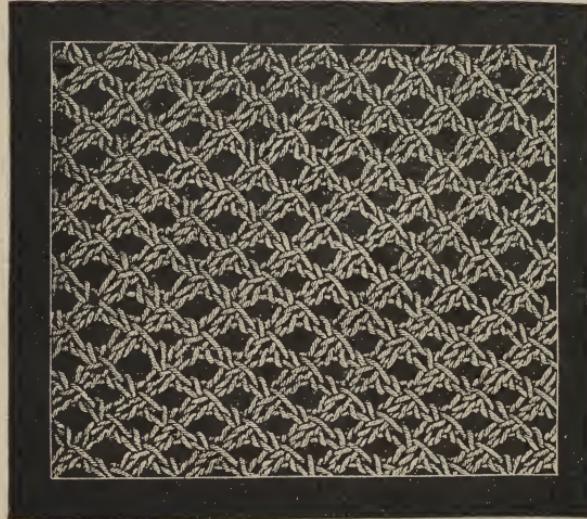


FIG. 76. — KNITTED PATTERN.

Knitted Pattern (Fig. 74). — Cast on a number of stitches that divides by 9.

First Row. — Two overs, slip 1, knit 1, pull slipped stitch over, knit 5, knit 2 together.

Second Row. — Two overs, slip the first over on to the right needle, knit the second over, slip 1, knit 1, pull slipped stitch over, knit 3, knit 2 together.

Third Row. — Two overs, slip the overs of the two first rows on to the right needle, slip 1, knit 1, pull slipped stitch over, knit 1, knit 2 together.

Fourth Row. — Drop the overs of the 3 first rows and knit 8 double stitches, that is, knit 1 stitch on the over, slip it on to the left needle and knit it again.

These 8 stitches finished, make 2 overs, and slip 3, knit 1, pull slipped stitches over. Repeat from the beginning. Each time you repeat the 4th row make double stitches on 4 overs, — that is, on 4 threads.

Knitted Pattern (Fig. 75).—Cast on a number of stitches that divides by 4.

First Row.—Over, slip 1, knit 1, pull slipped stitch over, knit 2.

Second Row.—Knit 1, over, slip 1, knit 1, pull slipped stitch over, knit 1.

Third Row.—Knit 2, over, slip 1, knit 1, pull slipped stitch over.

Fourth Row.—Slip 1, knit 1, pull slipped stitch over, knit 2, over.

Fifth Row.—Knit 2 together, over, knit 2.

Sixth Row.—Knit 1, knit 2 together, over, knit 1.

Seventh Row.—Knit 2 together, over, knit 2.

Eighth Row.—Knit 2, knit 2 together, over.

Repeat from the beginning.

Knitted Pattern (Fig. 76).—The patterns shown in Figs. 76 and 77 are more particularly useful for comforters, shawls, hoods and the like; the

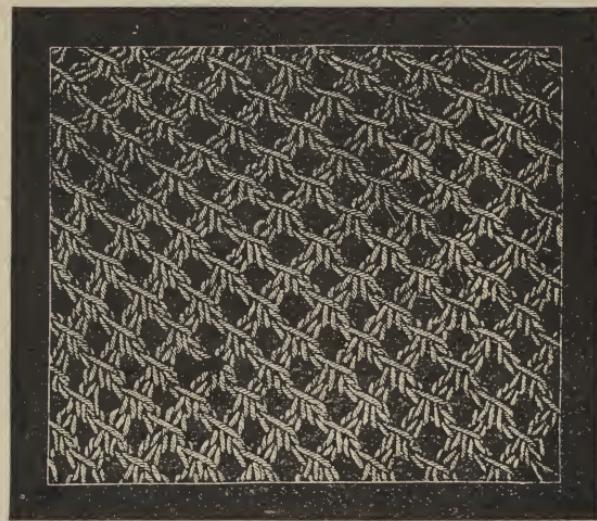


FIG. 77.—KNITTED PATTERN.

needles, which may be either of bone or steel, must match the wool or silk in size; steel needles are the best for anything finer than No. 12.

Cast on a number of stitches that divides by 3.

First Row.—Over, slip 1 stitch on to the right needle, knit the 2 next stitches, and draw the first stitch over them.

Second and Fourth Rows.—Knit plain.

Third Row.—Like the first, but note that the stitch that was the third in the first row will be the first here.

Repeat from the beginning.

Knitted Pattern (Fig. 77).—Cast on a number of stitches that divides by 3.

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and the like;

First Row.—Over, knit the 2 first together, draw the third stitch through the stitch formed by the intake and knit it off plain, then knit the stitch that was pulled over it.

Second and Fourth Rows.—Knit plain.

Third Row.—Like the first; the third stitch here is the same that was drawn through the third stitch in the first row.

Knitted Pattern (Fig. 78).—Cast on a number of stitches that divides by 14.

First Row.—Over, knit 1, over, knit 2, purl 3, knit 3 together, purl 3, knit 2.

Second Row.—Knit 5, purl 7, knit 2.

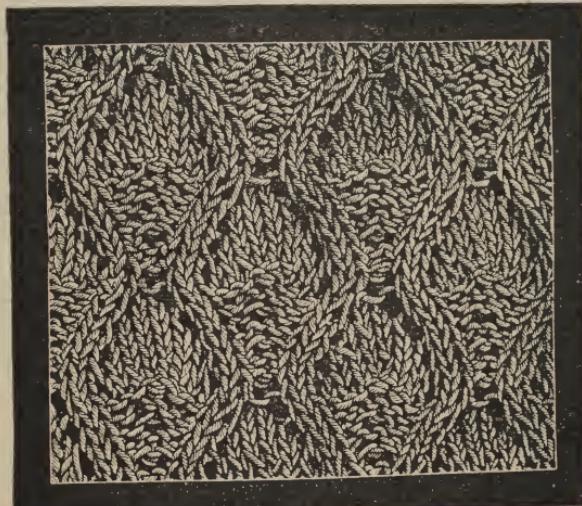


FIG. 78. — KNITTED PATTERN.

Third Row.—Over, knit 3, over, knit 2, purl 2, knit 3 together, purl 2, knit 2.

Fourth Row.—Knit 7, purl 5, knit 2.

Fifth Row.—Over, knit 5, over, knit 2, purl 1, knit 3 together, purl 1, knit 2.

Sixth Row.—Knit 9, purl 3, knit 2.

Seventh Row.—Over, knit 7, over, knit 2, knit 3 together, knit 2.

Eighth Row.—Knit 11, purl 1, knit 1.

Repeat from the beginning, but in the reverse order, — that is, purling the knitted stitches and knitting the purled.

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C R O C H E T.

EXPLANATION OF TERMS USED. (Figs. 79, 80, 81, 82 and 83.)

Chain.—This is the first step in crochet, and is explained by Fig. 79, where thread (A) is drawn through loop (B), in direction shown by arrow, until foundation chain is obtained; hence the name. The position of the hands for chain stitch is shown in Fig. 80.

Slip Stitch.—Explained by Fig. 81, where the hook, holding one loop (C), is to be passed in the direction of

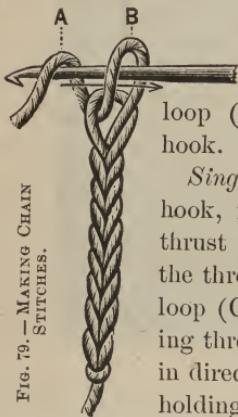


FIG. 79.—MAKING CHAIN STITCHES.

arrow through stitch (A) of foundation and around thread (B), which is then drawn through stitch (A) and loop (C), leaving a newly formed loop on hook.

Single.—Explained by Fig. 82, where the hook, first holding one loop (A), has been thrust through a foundation stitch (B) and the thread drawn through, forming a second loop (C). The stitch is completed by drawing thread (D) through two loops (C and A) in direction of arrow, again leaving the hook holding one loop.

Double.—Explained by Fig. 83, where the hook, first holding one loop (A), has, with thread (B) over, been thrust through foundation stitch (C) and thread drawn through, forming another loop (D). With thread (E) over, draw it in the direction of arrow through two loops (D and B), which leaves two loops on hook. Complete stitch by drawing thread through these two loops, which again leaves hook holding a single loop.

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FIG. 81.

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Treble. — Made the same as double, except that you pass thread twice around the hook previous to putting it in a stitch, which (counting loop D, Fig. 83) leaves four loops



FIG. 80. — POSITION OF HANDS IN CROCHET.

on the needle ; you then draw the thread through two loops at a time, putting thread over each time, until one only remains.

Double Treble. — With one loop on the hook and three times thread over ; work off the loops by twos, as in a treble.

Triple Treble. — With one loop on the hook and four times thread over ; work off the loops by twos, as in a treble.

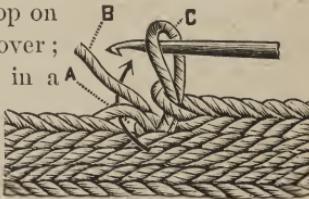


FIG. 81. — MAKING SLIP STITCHES.

Quadruple Treble. — With one loop on the hook and five times thread over ; work off the loops by twos, as in a treble.

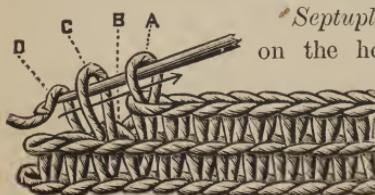


FIG. 82. — MAKING SINGLES.

Septuple Treble. — With one loop on the hook and six times thread over ; work off the loops by twos, as in a treble.

The different kinds of trebles vary only in length, caused by putting thread over more or less times.

Half-double. — Formed by putting thread over once, as

for a double; finish by drawing hook through the three loops at once.

Double one and one-half long. — Formed by putting thread over twice, as for a treble; finish by drawing hook through two loops, again thread over and through three loops.

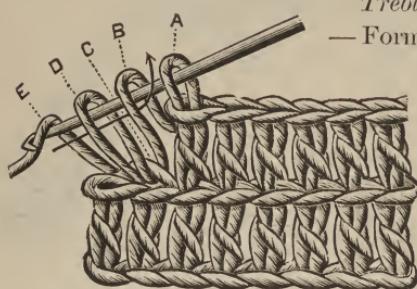


FIG. 83. — MAKING DOUBLES.

Treble one and one-half long. — Formed by putting thread over thrice, as for a double treble; finish by drawing hook through two loops, over, through two, over, through three.

Picot. — A small ring made on an edge, by 5 chain, 1 single

into first stitch of 5 chain, 1 single into foundation stitch.

*.— The star is much used in crochet descriptions, to indicate two points between which one or more repetitions occur. It saves much space in explanation. The † is also used in same way.

INFANTS' SILK SACK (Crocheted).

(Fig. 84.)

Materials. — Two ounces No. 300 Florence Crochet Silk, cream-white (shade 616), and one-half ounce light-blue (shade 520), and a No. 3 star crochet needle.

Begin with the white silk and make a foundation chain of 91 stitches and turn.

First Row. — Do 1 double into the fifth and every alternate stitch, making 43 open meshes to work in, extending from A to E (see diagram, Fig. 84).

Second Row. — Do 2 chain, 2 doubles into each of first nine meshes, 3 doubles into tenth, 1 double into eleventh (B), 3 doubles into twelfth, 2 doubles into the next eight, 3 doubles into twenty-first, 2 doubles into twenty-second

(C), 3 doubles into twenty-third, 2 doubles into next eight, 3 doubles into thirty-second, 2 doubles into thirty-third (D), 3 doubles into thirty-fourth, 2 doubles into next nine.

This row shows the way of increasing width of body of sack at three points, B, C and D (Fig. 84), and said increases are made on the second, fifth, eighth and eleventh rows.

The increase at shoulders (B and D) should be so made as to produce gores as seen in the two spaces (*a* and *b*) in

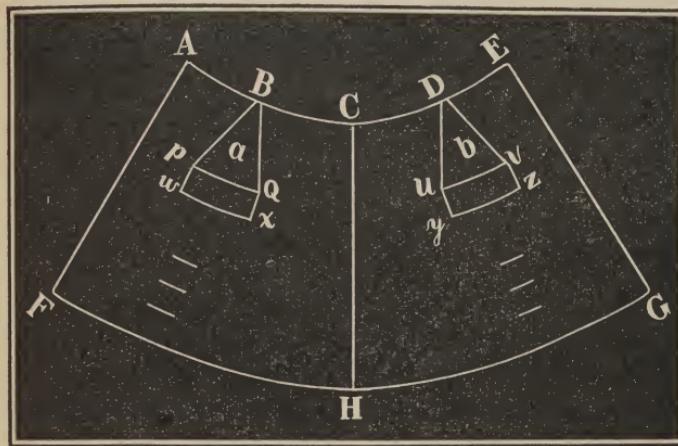


FIG. 84.—WORKING PLAN FOR INFANTS' SILK SACK.

diagram; this is done by placing the groups of 3 doubles further and further apart in each successive row of increase; this, however, is not the case in the centre of back (C), at which point the groups of 3 doubles are always separated by 2 doubles only, and said increases (2) along the line from C to H are made in every third row.

Third Row.—Do 2 chain, 2 doubles between every 2 doubles of previous row, also 2 doubles between first and second and second and third doubles of each group of 3 doubles in previous row near points marked B, C and D in diagram.

Fourth Row.—Do 2 chain, 2 doubles between every 2 doubles of previous row.

Following every row of increase throughout the body of sack are two rows worked like last two.

After thirteen rows worked entirely across the body are complete, work five short rows, consisting of 2 doubles ten times repeated, beginning each row with 2 chain in turning; break off thread at *z*, begin again at *u* and work across in same stitch as before to *q*, turn, and repeat four rows more; begin every row with 2 chain and do not forget to increase each side of line C, H, in first and fourth rows; break off thread.

Begin again at *p* and work five short rows on left side of arm-hole as before on the right.

Now begin to work long rows entirely across body as follows, viz.:—

First Row.—Do 2 chain, * 2 doubles in 2 doubles of previous row, repeat from * nine times; 15 chain to cover space under left arm-hole, 2 doubles into 2 doubles at point *x*, continue working with same stitch along row to *y*; the number of shells from *x* to *y* is thirty-three, chain 15 to corner space (*z*) under right arm-hole; ten shells more end this row and the three separate divisions of work are connected.

Second Row.—Do 2 chain, work 10 shells (2 doubles), which brings you to point (*z*); 5 shells into the 15 chain, 33 shells across back with one increase (3 doubles) each side of line C, H, 5 shells into the 15 chain; end row with 10 shells.

Work 18 more long rows in same stitch (2 doubles), and not forgetting to begin each row with 2 chain and to increase on line C, H, in every third row; besides this increase, you will make one increase (3 doubles) on each hip in the tenth, thirteenth and sixteenth rows. The proper places for said increases on hips are indicated on diagram by small white dashes under arm-holes.

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Work on the main white portion of the body of sack is complete with the nineteenth row.

THE BORDER.

Work now the border around three sides from A to F, H, G and E (Fig. 84), said border being complete in eight rows.

First Row.—With blue silk, do 2 doubles into every open space (once on each row) from E to G, 6 doubles into corner space, 2 doubles into every 2 doubles from G to F, 6 doubles into corner space F, 2 doubles into each other open space (once on each row) from F to A, turn.

Second Row.—With blue silk, do 2 chain, 2 doubles into every 2 doubles of the previous row from A to F, H, G and E, turn.

Third Row.—With white silk, do 2 chain, 2 doubles into every 2 doubles of previous row from E to G, H, F and A, turn.

Fourth Row.—With white silk, do 2 doubles into every 2 doubles of previous row from A to F, H, G and E, turn.

Fifth Row.—With blue silk, do 2 chain *, skip first 2 doubles, 4 doubles into next 2 doubles, repeat from * around three sides from E to G, H, F and A; every alternate pair of doubles is left empty and used later on to fasten the last row of border, which is worked with white silk not only on the outside row of the sack but down and up, across and between the shells of three previous rows, turn.

Sixth Row.—With blue silk, do 2 chain, 4 doubles into centre of every shell of last row around three sides, turn.

Seventh Row.—With blue silk, do 2 chain, 4 doubles into centre of every shell of last row around three sides, do 4 chain and fasten off at first blue shell of fifth row.

Eighth Row.—With white silk, begin at side of fourth row of border, do 2 chain, fasten to side of fifth row, 2 chain, fasten to side of sixth row, 2 chain, fasten to side of seventh row, * 6 doubles into centre of first shell of seventh row, fasten with a single between the first and second shells

of seventh row, chain 1 (loosely), fasten with a single between first and second shells on sixth row, chain 1 (loosely), fasten with a single between first and second rows of fifth row, chain 1 (loosely), fasten with a single in the 2 doubles directly underneath on the fourth row, chain 1 (loosely), then go back to the outer edge in reverse order, fastening with a single in the fifth, the sixth and the seventh rows between the first and second shells **, repeat from * to ** on next shell, and so on around three sides of sack to neck.

Make the collar along the edge from A to E, by working the fifth, sixth and seventh rows of the border; three rows blue and one row white. Turn collar down and sew through the points to the body of the sack; finish neck with a row like the foundation, and run in a crocheted cord and tassels made as hereafter described.

CORD AND TASSELS.

It is necessary to make the cord in two sections, commencing each with the tassel, as the balls will not pass through the meshes of the pattern. Work from three ends, using No. 300 Florence Knitting Silk, two threads white and one thread blue. Make a chain of five stitches and join, then work in rounds, as follows:—

First Round.—Do 2 single crochet into the first, third and fifth stitches, and 1 single crochet into the second and fourth, making 8.

Second Round.—Do 2 single crochet into the third, sixth and eighth stitches, and 1 single crochet into all others, making 11.

Third Round.—Do 1 single crochet into every stitch.

Commence fourth round by skipping first stitch and doing 1 single crochet into the next two, repeating until the number of stitches is reduced to one, after which continue working in chain stitch rounds to form a cord of the desired length. Make two sections in this manner and join at the small ends at point C (Fig. 84), after drawing into the sack. The length of each section should be 18 inches.

THE SLEEVES.

Reference to Fig. 84 shows two square spaces marked *p*, *q*, *w*, *x* and *u*, *v*, *y*, *z*, respectively. These indicate openings for sleeves; these are worked in rounds with white silk. Begin at *w* and work in same stitch as body, 2 doubles into each open space from *w* to *p* (5 shells), 2 doubles into each 2 doubles from *p* to *q* (9 shells), 2 doubles into each open space from *q* to *x* (5 shells), 2 doubles into each 2 doubles from *x* to *w* (5 shells), making 24 shells in round.

Do 26 white rounds for each sleeve, decreasing one shell in the seventeenth round and one shell in twenty-first round. The cuffs are made like collar with three rows blue shells and one row white shells.

CROCHETED EDGING.

(Fig. 85.)

Materials.—Corticelli Crochet Silk or Florence Crochet Silk, size No. 300, and a No. 1 star crochet needle.

When worked closely with these materials, the width of this pattern is about two and one-half inches, which is a little more than that shown in the engraving.

Make a foundation chain as long as you require your trimming to be, the pattern being worked lengthwise; work the leaves in the centre first.

First Row.—Do 1 triple treble into a stitch, 12 chain, pass over 6 stitches, 1 slip-stitch into a stitch, work up the chain with 1 slip-stitch, 1 single, 1 half double, 5 doubles, 1 half double, 1 single and 1 slip-stitch, * 21 chain, 1 slip-stitch into same stitch last leaf was worked into, work up 11 stitches as described for first leaf, pass over 6 stitches, 1 triple treble into next, 11 chain, pass over 6 stitches, 1 slip-stitch into next, work another leaf as previously described, work back with 1 double into tenth of 21 chain, repeat from * for the entire length.

Second Row. — Do 11 chain, 1 slip-stitch into stitch the double was worked into, work up the chain as described, 6 chain, 1 triple treble under the double, 17 chain, 1 slip-stitch into top of double, work another leaf as described, repeat from the beginning of the row.

For the heading, work again in rows, as follow, viz.: —

First Row. — Do 1 double into a stitch, 2 chain, pass over 2 stitches, and repeat from the beginning of the row.

Second Row. — Consists of cross doubles which are worked thus: commence as for a treble into a stitch, work off 1 loop,

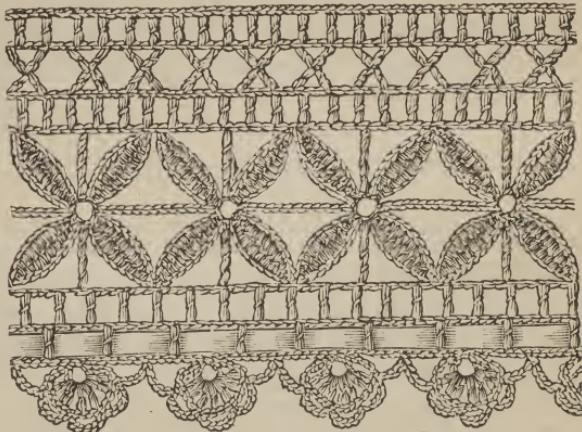


FIG. 85. — CROCHETED EDGING.

pass over 2 stitches, work a double into the next, work off the rest of the loops one at a time, 2 chain, 1 double into centre of cross double, 1 chain, pass over 1 stitch, repeat from the beginning of the row.

Third Row. — Like the first.

For the edge on the other side of the foundation chain, work again in rows as follows, viz.: —

First Row. — Like the first row of heading.

Second Row. — Do 1 double into a stitch, 2 chain, pass over 2 stitches, 1 double into the next, 5 chain, work back

with 1 slip-stitch into the first, 3 chain, 7 doubles, each separated by 1 chain under loop of 5 chain, 3 chain, 1 slip-stitch under loop of 5 chain, pass over 2 stitches, 1 double into the next, 2 chain, pass over 2 stitches, 1 double into next, 2 chain, repeat from the beginning of the row.

Third Row.—Do 1 single into the centre stitch between 2 scallops, 5 chain, 1 single under 3 chain, 5 chain, pass over 3 doubles, 1 single under next chain, 5 chain, pass over 2 doubles, 1 single under next chain, 5 chain, 1 single under next loop of 3 chain, 5 chain, repeat from the beginning of the row.

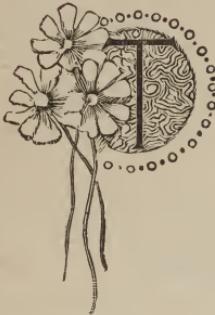
MARKING CLOTHING.

Every housekeeper should mark plainly all her sheets, pillow cases, towels, napkins, tablecloths and white spreads. They are very apt to be lost when not so marked, being misplaced and mistaken for the property of other people in the laundries. Personal wardrobe should also be marked, for the great convenience of all who handle the numerous handkerchiefs, stockings, shirts, collars and cuffs which go to make this up. It is convenient and rapid to mark with a pen with Payson's Indelible Ink. A bottle of this should be found in every house, and it is a good idea to keep on hand a few yards of linen tape, on which is written, with this ink, many times over, your name. The tape can then be cut in pieces, which are ready to sew on to stockings and other articles having too rough a surface for pen work. "Marking should not be left to laundries and their cheap inks and coarse cabalistic characters,—much disfigurement and injury to fabrics and marking often ensues when strong chemicals are used, with these inferior inks; it is best, therefore, to do your own marking with that reliable brand known for over sixty years as Payson's." The marking can also be effectively done with Corticelli Wash Silk, in any color, by those handy with the needle, using the size called Filo Silk or Floss, from spools (see Fig. B). Black is one of the *most* durable of the dyes, *all* being good.

CORRECT COLORS FOR FLOWERS.

EMBROIDERED WITH CORTICELLI WASH SILK.

(Figs. 86, 87, 88, 89 and 90.)



address a color-card (Fig. 86) showing nearly 200 shades of Corticelli Wash Silk.

They will also send small samples of the silk, representing a variety of kinds, differing from each other in twist and in size.

An experience of fifty-six years in silk-thread making has given the owners of the brand Corticelli an unequalled reputation, so that purchases of silk bearing this name on spools or tickets can be made with absolute assurance of obtaining the best the market affords.

All the shades which appear on the color-card of Corticelli Wash Silk can be obtained in these varieties: Filo Silk on spools or in skeins,

HE selection of the proper colors for embroidery when floral designs are used is of great importance, and it often perplexes needle-workers who have not ready access to large stocks of embroidery material, how to make a satisfactory choice. This difficulty is, however, easily overcome by sending twelve cents to the Nonotuck Silk Company, Florence, Mass., who will mail to any

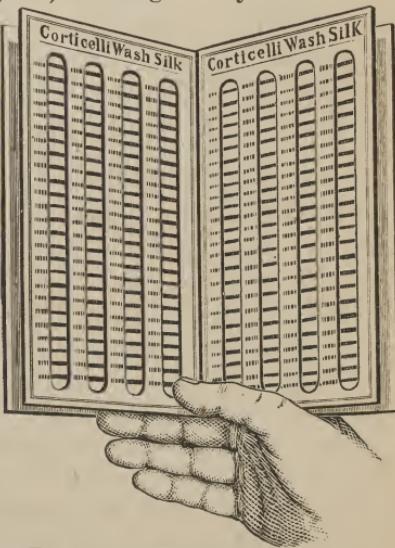


FIG. 86.—COLOR-CARD OF CORTICELLI WASH SILK.

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FIG. B.—
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Roman Floss in skeins, Rope Silk in skeins, Etching Silk in skeins and EE Embroidery Silk on spools or in skeins.

The owner of one of these color-cards can order by number Corticelli Wash Silk from the store-keeper, either by mail or in person, and in case of failure to obtain what is required should seek another dealer, or write to the makers of the silk, who will see that all orders are filled by some reliable merchant.

Of the five kinds of silk we have mentioned the most useful variety for flower embroidery is Filo Silk; being finer than the other kinds it requires more stitches to cover a given space and for that reason a skillful worker with a good selection of colors produces more artistic results. For small floral designs worked on fine linen, Filo Silk is used almost exclusively. Medium designs on heavier stuff can be advantageously worked with Roman Floss, as the ground is covered more rapidly. Rope Silk is used for bold designs on heavy material; in the

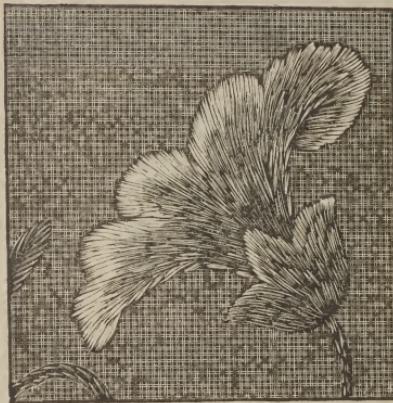


FIG. 87.—FLOWER EMBROIDERED WITH
CORTICELLI FILO SILK.

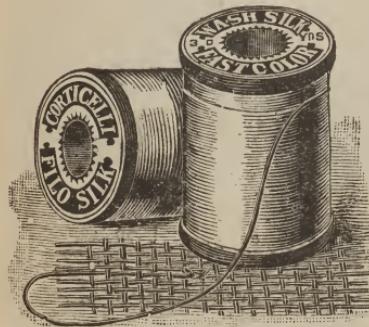


FIG. B.—CORTICELLI FILO SILK. FOR
FLOWER EMBROIDERY. (FIG. 87.)

hands of an artist surprisingly beautiful floral embroidery is wrought on curtains, counterpanes, cushions and other articles with Corticelli Rope Silk and Corticelli Roman Floss.

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CORTICELLI
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Embroidery done in button-hole stitch is more durable and to our mind more attractive when done with the harder twisted silk like the EE Embroidery Silk or the Etching Silk ; this last kind is called also Outline Embroidery Silk and is used for fine outlines of designs such as stems, tendrils and the conventional ornamental figures so often used by designers in combination with natural flower forms.

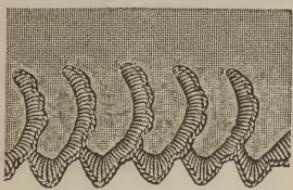


FIG. 88.—BUTTON-HOLE STITCH BORDER.

The numbers given here in connection with a long list of flowers have been selected from the latest Corticelli color-card and can be depended upon as correct.

Not all the shades named of a given line are necessarily required in every case ; some workers will use not more than three shades of a color, while others will consider five or six shades not too many for the same work ; much, too, depends upon the size of the design as well as the kind of silk used ; more shades can be advantageously worked into large flowers and leaves than into small ones.

Coarse silk does not permit the use of so many shades as fine silk.

Filo Silk owing to its fine size, slack twist and high lustre allows very close shading and in the hands of an artistic



FIG. A.—CORTICELLI EMBROIDERY SILK FOR BUTTON-HOLE STITCH. (FIG. 88.)

needle worker, on natural flowers the results are often surprising. In the list of numbers given here with each flower the shades are arranged from the lightest to the darkest and the lowest number in each line is the lightest shade.

An anonymous botanical writer is responsible for the statement which we quote below, as it is appropriate to our subject.

"It is a remarkable fact in botany that no species of flower ever embraces in the colors of its petals the whole range of the spectrum. Where there are yellows and reds there are no blues; where blue and red occur there are no yellows, and when we have blues and yellows there are no reds.

"Tulips come nearer to covering the whole range of the spectrum than any other species. They can be found ranging through reds, yellows and purples, but a blue one has never been found."

A wise choice of colors in Corticelli Fast Dye Silk is not all which goes to make an excellent piece of embroidery.

Workmanship is of prime importance, and inappropriate stitches or correct stitches misplaced or running in the wrong direction often impair the good effect of the most artistic color selection.

In nearly every principal town in the United States and in Canada stores may be found where a specialty is made of embroidery material, and where instruction is given to buyers of such material.

Many of these stores keep good stocks of Corticelli Wash Silk, and if any of our readers need further instruction in embroidery we advise them to seek these stores, choosing one with a good reputation for teaching.

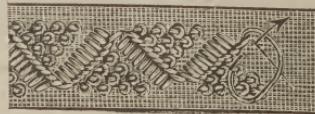


FIG. 89.—BORDER IN BUTTON-HOLE STITCH AND FRENCH KNOTS.



FIG. 90.—BORDER IN FLAT STITCH, COUCHING AND FRENCH KNOTS.

FLOWERS.

The numbers are taken from color-card (Fig. 86).

Apple Blossom. — Pink, Nos. 572, 572.5, 573 and 573.5; and White, No. 615 for petals; Yellow, No. 506 for centre.

Bachelor's-button. — Old-Blue, Nos. 736, 736.5, 737, 738 and 739.

Bachelor's-button. — Old-Purple, Nos. 672, 673, 674, 675 and 676. See also numbers mentioned under heading "Corn-flower."

Bitter-sweet. — Red, Nos. 539, 540, 541 and 542.

Buttercup. — Yellow, Nos. 503, 504, 505, 506 and 507.

Cactus. — Red, Nos. 536, 536.5, 537, 538 and 539.

Cactus. — Yellow, Nos. 740, 741, 742, 743 and 743.5.

Cat's-tail. — Brown, Nos. 525.9, 526 and 527.

Chrysanthemum. — Yellow, Nos. 740, 741, 742, 743 and 743.5

Chrysanthemum. — Old-Rose, Nos. 715, 716, 717, 718 and 719.

Chrysanthemum. — Pink, Nos. 533, 534, 535, 536 and 536.5.

Clematis. — Pink, Nos. 573, 574 and 574.5.

Clematis. — Purple, Nos. 511, 511.5, 512 and 513.

Clover. — Old Pink, Nos. 678, 679, 680 and 681.

Corn-flower.—Old-Blue, Nos. 786, 787, 788, 789 and 790. This flower is called also Bachelor's-button.

Coxcomb.—Red, Nos. 540, 541 and 542.

Cypress.—Pink, Nos. 533, 534, 535, 536 and 536.5.

Daffodil.—Yellow, Nos. 501, 502, 503, 504, 506 and 507.

Daisy.—White, No. 615 for petals, and Yellow, No. 506 for centre.

Daisy.—Yellow, Nos. 509 and 510 for petals, and Brown, No. 527 for centre.

Forget-me-not.—Blue, Nos. 519, 520, 521 for petals, and Yellow, No. 507 for centre.

Geranium.—Pink, Nos. 533, 534, 535, 536 and 537.

Geranium.—Red, Nos. 763.9, 764, 765, 766, 767, 768 and 769.

Gloxinia.—Purple, Nos. 511, 511.5, 512, 513 and 514.

Golden-rod.—Yellow, Nos. 503, 504, 505, 506, 507 and 508.

Heliotrope.—Purple, Nos. 511, 511.5 and 512; or Nos. 649.9, 650 and 651.

Honeysuckle.—Pink, Nos. 533, 534, 535, 536, 536.5 and 537.

Honeysuckle.—Yellow, Nos. 740, 741, 742, 743 and 743.5, and White, No. 615.

Honeysuckle.—Red, Nos. 763.9, 764, 765, 766, 767 and 768.

Jasmine.—White, No. 615.

Jasmine.—Yellow, Nos. 502, 503, 504 and 505.

Jonquil.—Yellow, Nos. 503, 504, 505 and 506.

Lilac.—Red-Purple, Nos. 649.5, 650, 651 and 652.

Marigold.—Yellow, Nos. 505, 506 and 507.

Morning-glory.—Lavender, Nos. 649.9, 650, 651, 652 and 653. The darkest numbers are used at the extremes, shading with lighter tints to the stem.

Mullein.—Green, Nos. 692.8, 692.9, 693 and 694, and Yellow, No. 504.

Nasturtium.—Yellow, Nos. 505, 506, 507, 508, 509 and 510. Skillful workers often follow nature by introducing copper shades into this flower, using Nos. 688.9, 689, 689.5, 690, 691 and 692.

Pansy.—Yellow, Nos. 505, 506 and 507, and Blue-Purple, Nos. 511.5, 512 and 513.

Pansy.—Red-Purple, Nos. 650, 651 and 652, and Yellow, Nos. 742, 743 and 743.5.

Pansy.—Old-Purple, Nos. 673, 674 and 675, and Yellow, Nos. 742 and 743.

Pink.—Variety, Carnation, Pink, Nos. 572.5, 573, 573.5, 574 and 575.

Pink.—Variety, Carnation, Red, Nos. 535, 536, 536.5, 537 and 538.

Pink.—Variety, Carnation, Yellow, Nos. 501, 502 and 503, and Cream-White, No. 616.

Pink.—Variety, Carnation, Variegated, Yellow, Nos. 616.5, 740 and 741, and Red, No. 766.

Pink.—Variety, Carnation, White, No. 615 or No. 616.

Poppy.—Variety, California, Yellow, Nos. 504, 505, 506, 507, 508 and 509.

Rhododendron.—Pink, Nos. 572, 572.5, 573, 573.5 and 574.

Rose.—Variety, Wild, Pink, Nos. 571.5, 572.5 and 573, and Yellow, No. 506, or Pink, Nos. 573, 573.5, 574 and 575, and Yellow, No. 507.

Rose.—Yellow, Nos. 504, 505, 506 and 507.

Rose.—Variety, Jacqueminot, Red, Nos. 540, 541 and 542 for petals, and Yellow, No. 506 for centre.

Sweet-pea.—Pink, Nos. 535, 536 and 536.5, or Nos. 678, 679, 680 and 681, or Nos. 571.5, 572, 572.5 and 573.

Thistle.—Purple, Nos. 511, 511.5, 512 and 513.

Trailing Arbutus.—Pink, Nos. 572, 572.5, 573, 573.5 and 574.

Trumpet-flower.—Red, Nos. 538, 539 and 540, and Yellow, Nos. 507, 508 and 509.

Tulip. — Red, Nos. 536, 536.5, 537, 538 and 539.

Tulip. — Yellow, Nos. 501, 502, 503, 504 and 505.

Tulip. — White, Nos. 615, 616 and 616.5.

Tulip. — Old-Purple, Nos. 672, 673, 674 and 675.

Violet. — Variety, English, Purple, Nos. 649.9, 650, 651 and 652, or Nos. 511, 511.5, 512, 513 and 514.

Water-lily. — White, No. 615 for petals, and Yellow, No. 506 for centre.

LEAVES.

The numbers are taken from color-card (Fig. 86).

For a line of Olive-Green shades adapted to the leaves of flowers in general, Nos. 581, 582, 583, 583.5, 584 and 585 are good.

Special selections from other green lines may be made to suit the taste, more depending upon harmonious relation to the color of the flower than the natural color of the leaf. All the numbers given for leaves are shades of green.

Bitter-sweet Leaf. — Nos. 693, 694 and 695.

Daisy Leaf. — Nos. 549, 551 and 553.

Geranium Leaf. — Nos. 692.8, 692.9, 693, 694 and 695.

Jonquil Leaf. — Nos. 693, 694 and 695.

Nasturtium Leaf. — Nos. 780, 781, 782, 783 and 784.

Poppy Leaf. — Nos. 692.8, 692.9, 693, 694, 695 and 696.

Rose Leaf. — Nos. 780, 781, 782, 783, 784 and 785.

Thistle Leaf. — Nos. 752.9, 753, 754, 755 and 757.

Trailing Arbutus Leaf. — Nos. 780, 781, 782, 783, 784 and 785.

Violet Leaf. — Nos. 581, 582, 583, 583.5, 584 and 585.

Fern Leaf. — The variety known as maiden-hair is much used in embroidery. Nos. 780, 781, 782, 783, 784 and 785 are very desirable shades for the work.

Water-lily Leaf. — Nos. 752.9, 753, 754, 755 and 757.

FRUIT, ETC.

The numbers are taken from color-card (Fig. 86).

Grape. — Old-Purple, Nos. 672, 673, 674, 675 and 676.

Pine Cone. — Tan-Brown, Nos. 620, 621 and 622.

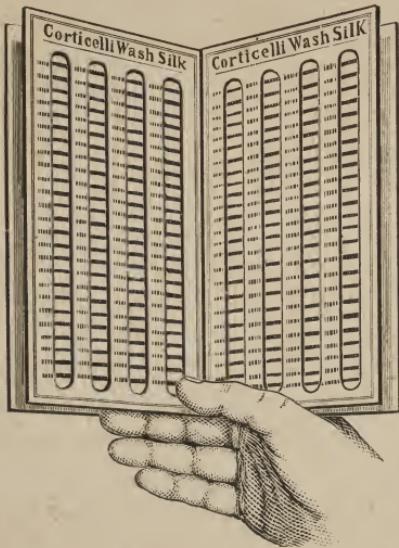
Strawberry. — Red, Nos. 534, 535, 536, 537, 539 and 540. The seeds which appear on the surface of the berry are represented by using Light Olive-Green, No. 581. The unripe berry is worked with shade No. 752.9, and the stem and hull with shades Nos. 782, 784 and 785.

Sunshine Effects. — Nile Green, No. 699, Pink, No. 573, Yellow, No. 506, Lavender, No. 650, Yellow, No. 741 and White, No. 614, properly combined, will produce the effect of sunshine, as in the rainbow and other phases of nature.

CORTICELLI COLOR CARD.

WASHING COLORS.

Short pieces of silk are attached to this card, showing nearly 200 colors in which we make Corticelli Wash Silk, in five varieties, differing from each other in twist and size, and known by these names:—



Filo Silk.

(Called also Filo Floss and
Filo Selle.)

Roman Floss.

Rope Silk.

Embroidery Silk.

(Size EE.)

Etching Silk.

(Called also Outline Embroidery
Silk, Size No. 500.)

Crochet and Knitting Silk.

You can order by number any of these goods of your storekeeper if you have this color card, which we will mail to any address for 12 cents. We will also send with each card small samples of each kind of silk, as above mentioned.

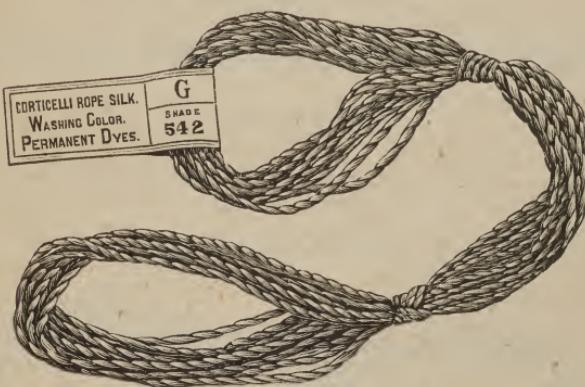
Address

NONOTUCK SILK CO.,
Florence, Mass.

CAR Corticelli Wash Silk.

UNFADING DYES.

Under this head buyers have the choice of five distinct varieties of silk thread, differing from each other as to size and twist. They are intended for various kinds of fancy work, on materials heavy, medium and light, which require washing. The line of colors is very extensive, and they are



warranted not to "run" or to injure in any way the most delicate fabric when washed in warm water and castile soap.

Of the six engravings used to illustrate this subject, two, showing silk on spools, are actual size, while four, showing silk in skeins, are reduced one-half.

The five varieties are described and illustrated as follows: —

CORTICELLI ROPE SILK.

Washing Colors.

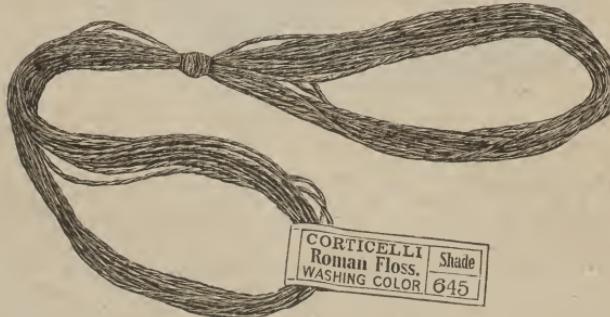
[See engraving on preceding page.]

This is a *very* coarse silk, used for bold designs, either in outline or solid embroidery, on heavy material, and where rapid execution is desired. Each skein bears a ticket on which appears the brand Corticelli, as well as the size and color numbers.

CORTICELLI ROMAN FLOSS.

Washing Colors.

This silk is slack twisted and has a very high lustre. It is finer than Rope Silk but much coarser than Filo Silk.



It is used where the designs are large, and quick work is desired, with good effect. Each skein bears a ticket on which appears the brand Corticelli and the color number.

SILK,

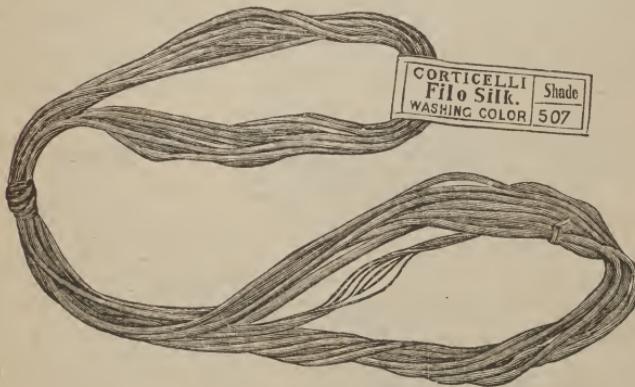
CORTICELLI FILO SILK.

Washing Colors.

These goods are adapted to a wide range of art needle-work. For light and delicate embroidery use the thread singly; for heavier work use two threads in combination.



Filo silk may now be bought on spools, which keep the silk clean and prevent shopwear and fraying. In this way you save time and money, by avoiding waste and inconvenience, at the same time improving your workmanship.



Corticelli Filo Silk is also sold in skeins; each skein bears a guarantee tag branded Corticelli. Buyers should look for this name on spools and on skeins.

CORTICELLI EMBROIDERY SILK.

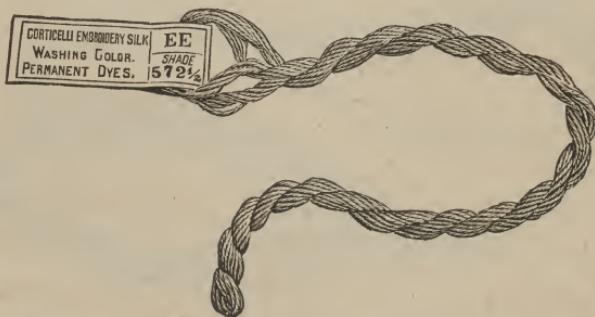
Size EE—Washing Colors.

This silk is the kind recommended in the opening chapter of this book for Corticelli Darning, which is a novelty in fancy work of great utility.

Three important advantages are secured by its use: First, the spool prevents shopwear and soiling, and is more convenient;



second, the brand has an established reputation of more than fifty years; third, the size is adapted to a great variety of art work. Buyers should observe the labels on both ends of the spool. Look for the brand Corticelli and the size EE on one end. On the other end the words "Wash Silk—Fast Color" should appear.



When Corticelli EE Wash Embroidery Silk is sold in skeins it is put up in the twisted form, as seen in the engraving. Each skein bears a ticket on which appears the brand Corticelli, as well as the size (EE) and color number.

SILK.

CORTICELLI ETCHING SILK.

SIZE NO. 500. WASHING COLORS.

(Called also Outline Embroidery Silk.)



This is a medium size of silk, finer than EE, and suitable for outline work or etching. It is used by the best needle-workers in connection with the slacker twisted silks, affording a pleasing contrast and producing more artistic work. Each skein bears a ticket on which appears the brand Corticelli, as well as the size and color numbers.

CORTICELLI EMBROIDERY SILK.

Silk sold on this style of spool is used extensively for flannel embroidery, for which it is well adapted. It can be had of enterprising dealers in four sizes, viz., E, EE, F and FF, from finest to coarsest, in order named, as shown in engraving.

This size of spool can only be obtained in cream-white, blue-white and black.

For embroidery silk in fancy colors (size EE only) see smaller spools, shown on preceding pages.

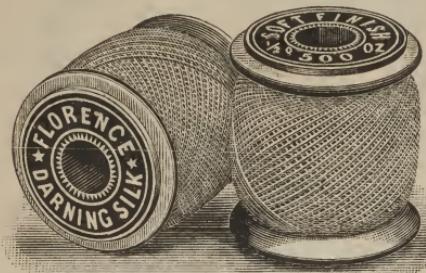
1-10 Ounce
Spools.



FLORENCE DARNING SILK.

Soft Finish. Prepared expressly for Repairs on Silk, Woollen, Lisle Thread or Cotton Stockings and Undergarments.

Stockings darned with this silk last much longer, and are free from the disagreeable bunches caused by the use of wool or cotton yarns for mending purposes.



nature of the silk, does not cause discomfort to the wearer.

SOLD BY ALL ENTERPRISING DEALERS.

CORTICELLI EMBROIDERY SILK.

On Spools, 3 Yards.



This style of spool embroidery silk is popularly known as the "penny spool," selling in the leading stores for one cent. The quality and size of the thread is the same as has been sold for many years in skeins, which can now be entirely dispensed with by dealers, with a great saving of time and trouble. Sold in size EE only.

A large number of separate factories are required to supply the goods which are advertised on this and other pages. To avail themselves of water-power and at the same time to reduce the fire risk, the owners have located these mills at various points on Mill River, which empties into the Connecticut River at a point only about three miles from Florence, and in the immediate vicinity of Mount Holyoke and Mount Tom. The scenery in this locality is very attractive, and visitors to the valley, in a six-mile drive westward from Northampton to Haydenville, through the beautiful villages of Florence and Leeds, will pass all the buildings of this very extensive establishment.

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CORTICELLI PURSE TWIST.

Fast Dyes—Washing Colors.



The great popularity of this brand of Purse Twist is obtained by the excellence of its colors, the peculiarity of its twist, and the facility with which it may be wrought into those exquisite designs known to women of past generations almost as well as to those of the present time.

There are in existence to-day purses made nearly half a century ago of PURSE SILK, still preserving, in a remarkable degree, their original beauty. A silk purse, well designed and executed from *Corticelli Purse Twist*, makes an elegant and enduring token of friendship. This well-known brand may be obtained of any enterprising merchant.

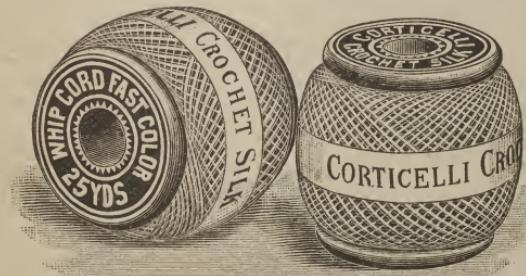
CAUTION.

Purchasers should notice carefully the black spool with the name CORTICELLI on one end. The genuine is put up only in this way.

CORTICELLI CROCHET SILK.

Whip-Cord Twist.

This engraving is a very accurate representation of small balls of Crochet Silk. Each ball contains 25 yards of silk of the three-cord variety. The colors are fast and the silk may be advantageously



used for work other than crochet. Buyers seeking crochet silk in greater lengths will ask for the one-half ounce balls, as illustrated and described on the following page.

FLORENCE KNITTING AND CROCHET SILK.

SOFT FINISH. FREE FROM POISONOUS DYES. STRICTLY PURE.

This well-known silk is suitable for knitting mittens, stockings and other articles of wearing apparel which require washing. Any fabric made from it, whether knitted, crocheted or woven, may be washed without the slightest injury to color or texture.

Special attention is paid to uniformity in size in all knitting silk of this brand. For this reason it is always carefully numbered for the guidance of the purchaser.

Black, white and colors are sold in these sizes, viz., Nos. 300 and 500, coarse and fine, respectively. Each ball of No. 300 contains one-half ounce of silk, measuring 150 yards. Each ball of No. 500 contains one-half ounce of silk, measuring 250 yards.



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CORTICELLI KNITTING AND CROCHET SILK.

FAST COLORS. HIGH LUSTRE.



FOR KNITTING.

FOR CROCHETING.

FOR EMBROIDERY.

The brand Corticelli is a guarantee of good quality wherever found. This reputation has been obtained by more than one-half a century's experience in silk making. The wise buyer will consider this fact.

NONOTUCK SILK CO.,

Sole Manufacturers.

© CORTICELLI

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CORTICELLI SEWING SILK.



fiftieth anniversary. During all these years it has enjoyed the foremost position in the leading markets, taking at the great Competitive Industrial Exhibitions and World's Fairs a great number of first-class medals, including several of gold. Improvements in machinery have been adopted from time to time, so that the goods are to-day produced with the assistance of electrical appliances which indicate to the operator with lightning rapidity any break in the delicate filaments which form the completed thread. Black is sold in these sizes; viz., OOO, OO, O, A, B, C, D and E, from finest to coarsest, in order named. Colors are sold in size A only, that being the medium and best size.

Corticelli Button-hole Twist.

This engraving represents the form in which we have sold Button-hole Twist extensively for many years. At the time of its adoption the fashions were such that only a single spool would be required for the ordinary garment. With changes in fashion this is now often insufficient, and dealers commonly sell two spools together for a dress. An engraving of a different form of spool and holding more twist may be seen below, with remarks on its convenience to dealers and consumers.

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The style of spool shown in this engraving is of recent adoption. While the form shown above is still in great demand, this larger spool, with greater quantity of twist, is rapidly gaining favor with merchants, owing to its convenience. In busy stores, where light is insufficient, and where the smaller spool is sold, customers are liable to receive two spools *unlike* in color, thus causing dissatisfaction and loss of time. As one of the larger spools is ample for any garment, this difficulty is avoided by the use of this style. Black is sold in these sizes; viz., C, D, E and F, from finest to coarsest, in order named, all sizes measuring 16 yards on each spool. Colors are sold in size D only, that being the medium and best size. Progressive dealers sell these goods.

NONOTUCK SILK CO., FLORENCE, MASS.

Corticelli Roll Braid.

In making a lady's costume, a good Worsted Braid for the bottom of the skirt is second only in importance to good Sewing Silk and Button-hole Twist, hence every one who knows the guarantee which the brand CORTICELLI gives will be glad to find in the principal stores not only the Silk and Twist, but neat and attractive rolls of Corticelli Worsted Braid to match all the seasonable shades of dress goods.

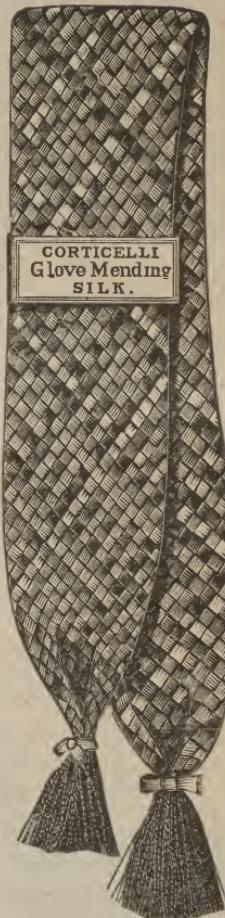
These braids contain only the best wool, and are made of 61 threads of standard size, in the braiding and coloring of which the same care is taken which has given the brand *Corticelli* an enviable reputation wherever found.



CORTICELLI GLOVE MENDING SILK.

A silk thread of fine size and peculiar twist is required for repairing gloves neatly by hand. Such a thread in a variety of seasonable colors in a convenient form for immediate use is shown in this engraving. Each braid contains about 300 yards of silk divided into 25 glove shades. A needleful of any one of these colors can quickly be drawn out without disturbing the remaining threads.

These braids can now be found for sale in all the leading notion and dry-goods stores.



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FLORENCE SILK MITTENS.

FOR CHILDREN.

SPECIAL AWARD, WORLD'S
FAIR, CHICAGO, 1893.

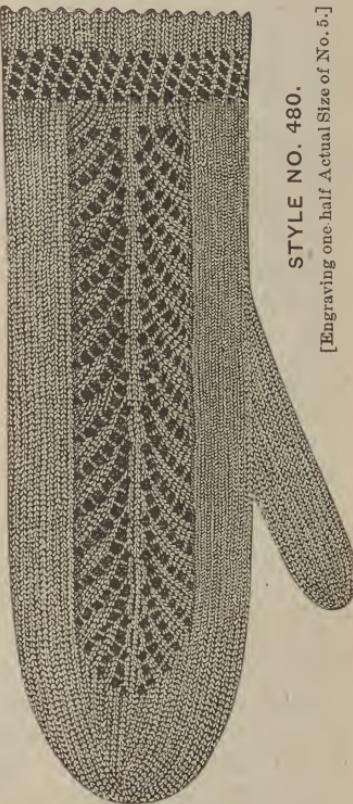
This engraving shows style No. 480 of these goods. The wrist and fancy open-work back are lined throughout with silk. They are made of genuine Florence Knitting Silk. Each pair is placed in a fancy box bearing the brand "Florence." Sold by enterprising dealers in these colors and sizes:—

No. 6 and No. 7, Cream White and Light Blue. No. 5 and No. 6, Black, Seal Brown, Garnet and Navy.

Size No. 7 is suitable for children one year or less of age. Size No. 6 is suitable for children from one to three years of age. Size No. 5 is suitable for children from three to five years of age.

For \$1.00 we will send, post-paid, to any address, one pair of these mittens of either size.

NONOTUCK SILK CO.,
FLORENCE, MASS.



STYLE NO. 480.

[Engraving one half Actual Size of No. 5.]

FLORENCE SILK MITTENS. FOR GENTLEMEN.

(Not illustrated.)

Seamless and lined throughout; superior to gloves, and by many preferred to them. They take up little room in the pocket when not in use, and for walking and driving are superior to mittens made of leather as a protection from cold. We will send, post-paid, to any address, one pair of these mittens for \$2.00.

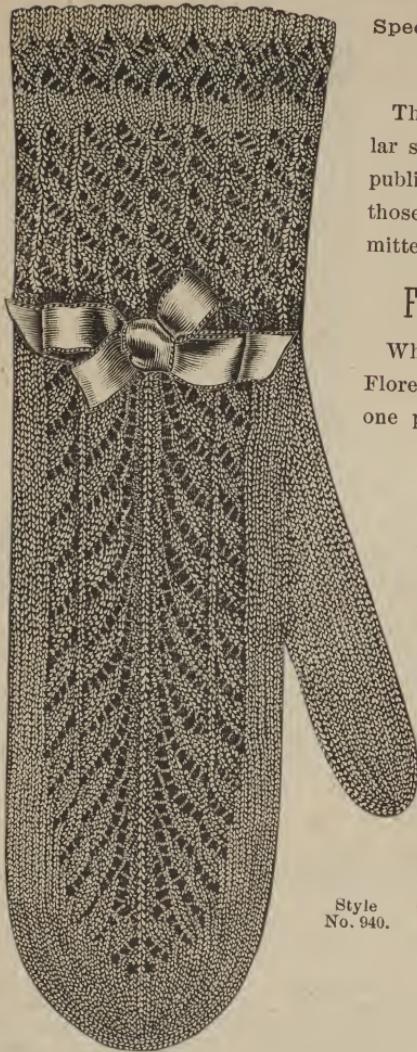
NONOTUCK SILK CO., FLORENCE, MASS.

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FLORENCE SILK MITTENS.

Special Award, World's Fair,
Chicago, 1893.

This engraving shows a popular style of these goods. It is published as a protection for those ladies who wish to obtain mittens well made from genuine



Style
No. 940.

[Engraving one-half Actual Size.]

NONOTUCK SILK CO.,
FLORENCE, MASS.

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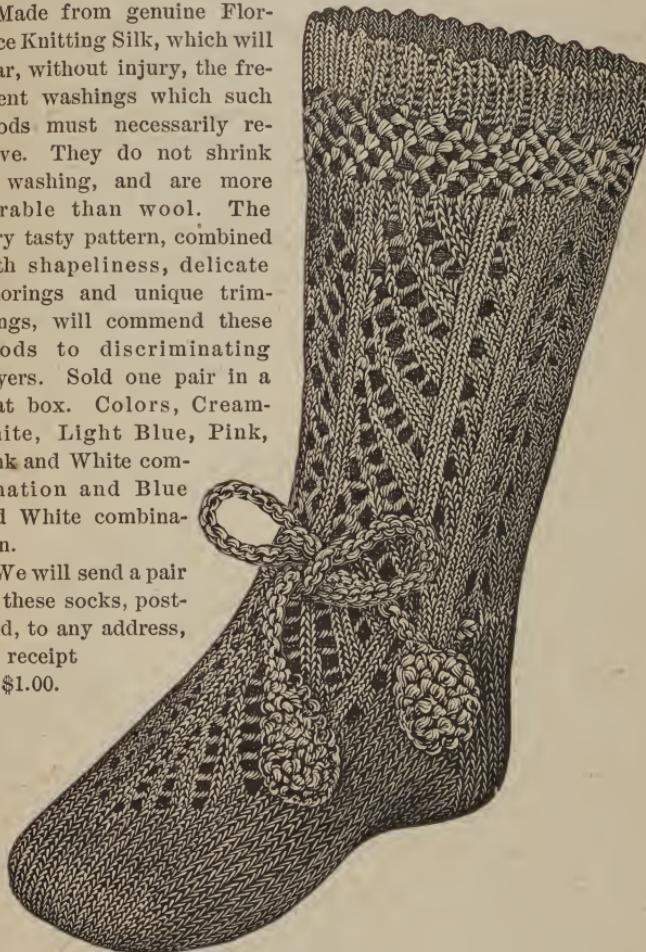
Florence Silk Socks,

FOR INFANTS.

Special Award, World's Fair, Chicago, 1893.

Made from genuine Florence Knitting Silk, which will bear, without injury, the frequent washings which such goods must necessarily receive. They do not shrink in washing, and are more durable than wool. The very tasty pattern, combined with shapeliness, delicate colorings and unique trimmings, will commend these goods to discriminating buyers. Sold one pair in a neat box. Colors, Cream-white, Light Blue, Pink, Pink and White combination and Blue and White combination.

We will send a pair of these socks, post-paid, to any address, on receipt of \$1.00.

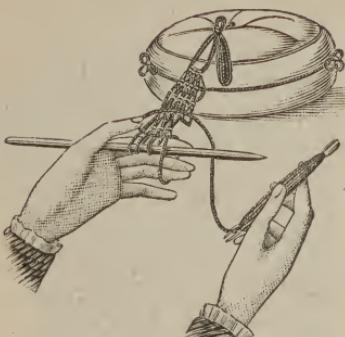


[The engraving shows nearly the full size.]

NONOTUCK SILK CO.,
FLORENCE, MASS.

"FLORENCE HOME NEEDLE-WORK."

1889. 96 PAGES.



Sample Engraving of Netting
reduced one-half.

Tatting, Netting and Embroidery are the subjects of this edition, which is replete with illustrations and comprehensive description.

The book will be mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1890, 1891, 1892, 1893 or 1894 editions.

NONOTUCK SILK CO.,
FLORENCE, MASS.

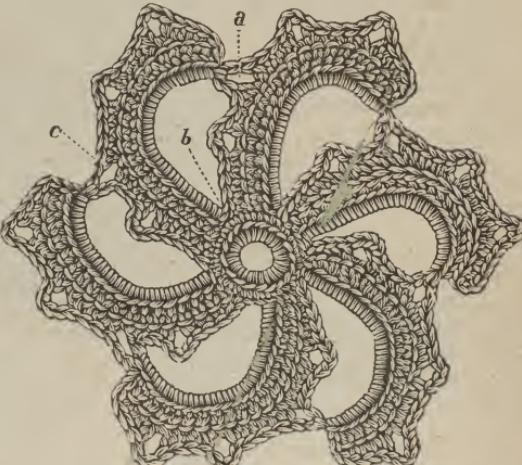
"FLORENCE HOME NEEDLE-WORK," 1890.

96 PAGES.

The subjects treated of are Crochet and Embroidery, both profusely illustrated and described.

The first chapter gives instructions, with 6 engravings, for a Crocheted Silk Scarf in shell stitch of great beauty.

The book will be mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1891, 1892, 1893 or 1894 editions.



Sample Engraving of Crochet Work, from 1890 edition.

NONOTUCK SILK CO., FLORENCE, MASS.

WORK
STERLING & FRANCINE CLARK ART INSTITUTE
NK9100 .N65f v.8 (1894) stack
Nonotuck Silk Compa/Florence home needle

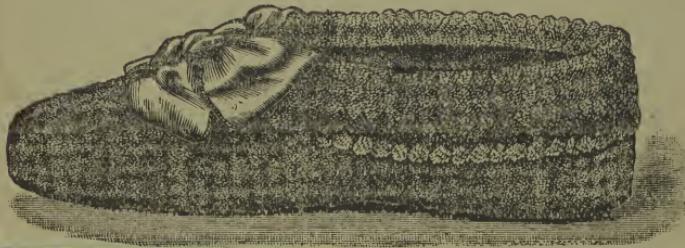
FLORENCE HOME NEEDLE-WORK

96 PAGES



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The subjects are Crocheted Silk Slippers, Scarfs (3 new styles), Belts, Beaded Bags, Macramé Lace, Embroidery, etc., with 140 engravings. The book will be mailed to any address on receipt of six cents. Mention year in ordering, to avoid confounding with 1887, 1888, 1889, 1890, 1892, 1893 or 1894 editions.



COMPANY, Florence, Mass.

NEEDLE-WORK, 1892.

Cornucopias

closely clustered in crochet produce this pretty figure. Converting cotton into silk is as paradoxical as drawing out while drawing in; both results are reached by one curious operation. These things, together with Irish Lace, Sewing, Crocheted Scarfs, Belts, Garascinating Fancy-work Fads, are "Needle-work" for 1892. Send 6 id confounding with 1887, 1888, 94 editions), and we will mail illustrations.

NONOTUCK SILK COMPANY, Florence, Mass.

Payson's Indelible Ink.



"PAYSON'S" has been A HOUSEHOLD WORD for over 60 years.
It is still "the Oldest and the Best."

Received Highest Award, Medal and Diploma, Centennial, Philadelphia, 1876, and
World's Fair, Chicago, 1893.

Sold by all Book, Drug and Fancy Goods Stores.

FLORENCE HOME NEEDLE-WORK, 1893.

96 pages, with 85 illustrations.

This World's Fair edition has for subjects, Corticelli Darning, Corticelli Drawn-work, Crocheted Lamp Shades, Pillow Lace, Embroidery and Reeling Raw Silk, and is very attractive. The book will be mailed to any address on receipt of six cents. Mention year in order to avoid confounding with 1887, 1888, 1889, 1890, 1891, 1892 or 1894 editions.



NONOTUCK SILK CO.,

Florence, Mass.